

Walter Reuben Inc.

Catalog *out*
arts

Forty Seven | 2021

Live a white
girl's life!"

· AMERICAN
· JAZZ
· LGBTQ
· PHOTOS
· WIZARD
OF OZ



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For additional information about an item, and to see all of the images mentioned in its description, please visit walterfilm.com or contact us directly at 323.422.1564 or at walter@walterfilm.com.

WALTERFILM

1. *(John Cage)*

TWENTY-ONE PAGES FOR JOHN CAGE (Sep. 1987)

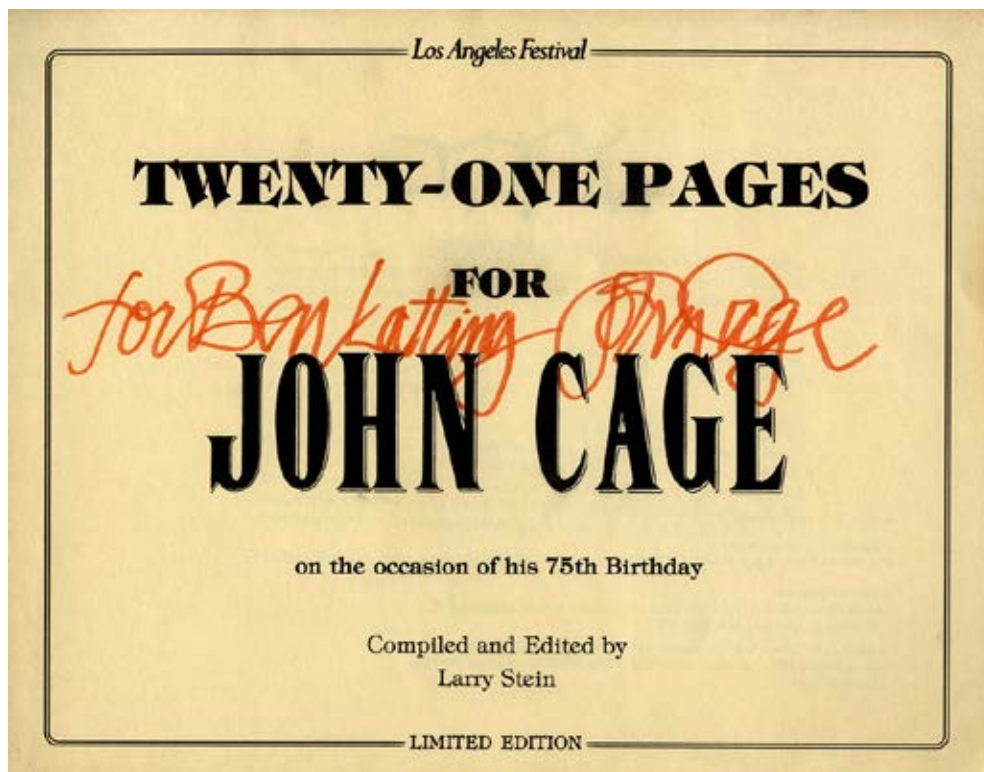
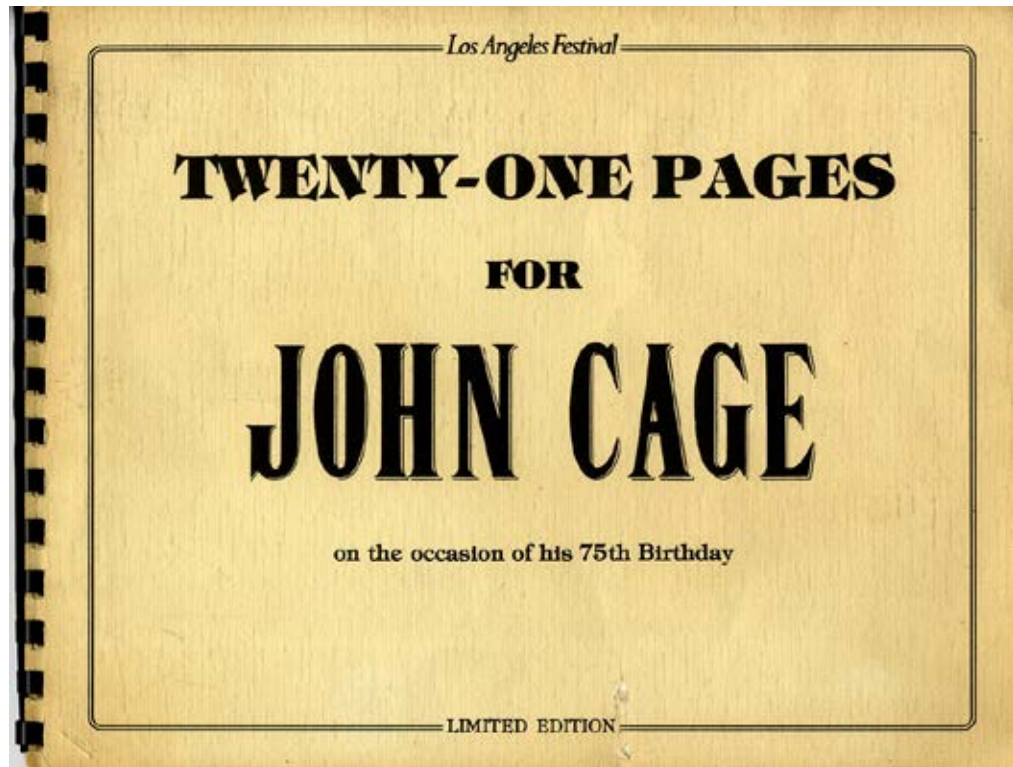
TWENTY-ONE PAGES FOR JOHN CAGE on the occasion of his 75th Birthday LIMITED EDITION (1987) *Compiled and edited by Larry Stein. Los Angeles: Los Angeles Festival, 1987. Oblong quarto, 8 5/8 x 11" (22 x 28 cm.), printed wrappers, spiral bound, covers with a little spotting and one minor surface scratch, tanning only affecting the final two leaves, one of them listing the organizers of the festival and one final blank leaf, overall very good+ or better.*

[sold with]

JOHN CAGE 75TH BIRTHDAY CELEBRATION: MUSICIRCUS (1987) *Pictorial stiff wrappers, 4 pp., fine. A program for this event, held on September 5, 1987, at the Los Angeles Festival.*

This booklet commemorating John Cage's 75th birthday is a very scarce one. OCLC only records four known copies of it. At Cage's suggestion, this program booklet contains remarks from various friends and colleagues (among them Paul Zukovsky, Morton Feldman and Minna Lederman) "laid out like a music score with different typefaces for each person." Boldly autographed by Cage in red ink on the title page to an individual named Ben Katting.

\$750.00



Malcolm Goldstein An opening of doors

Stephen L. Mosko **A composer can teach himself through his compositions.**

Herbert Henck *Words are two-edged swords: point them towards music*

Joan La Barbara We've been through good times and bad, John and I.

M. C. Richards And the poetry. What is poetry: poetry is truth;

John Cage *We are getting rid of ownership, substituting use.*

Grete Sultan I am probably the one person who has known John the longest

Nexus **We need some definitions**

Kathan Brown He has been able to merge life and art

Repercussion Unit **HAVING FUN YET?** *Even a simple definition of music as*

Minna Lederman **Cage is no feckless minstrel.**

Peter Gena *He exhibited originality.*

Natalie Crohn Schmitt *Cage is most interested in revealing those parts of reality which have*

Morton Feldman If it weren't for Cage

Paul Zukofsky **V i o l i n i s t s**

1

M.G. to hear the sound/space of "here we are now";

S.L.M. **If a composer approaches composition with an open mind**

H.H. *- the most ambiguous of all forms of expression -*

J.L.B. Our first meeting, at least the most impressionable of our first meetings,

M.C.R. and what is truth: truth is reality; and what is

J.C. *Beginning with ideas. Which ones can we take? Which ones can we give?*

G.S. of everybody that is playing at the Festival.

N. **all of these are various ways of saying the same thing**

K.B. he does not want to waste time on criticism,

R.U. "organized sound" raises questions:

M.L. **As he wanders, he teaches.**

P.G. *while accepting the premise that nothing is ever new.*

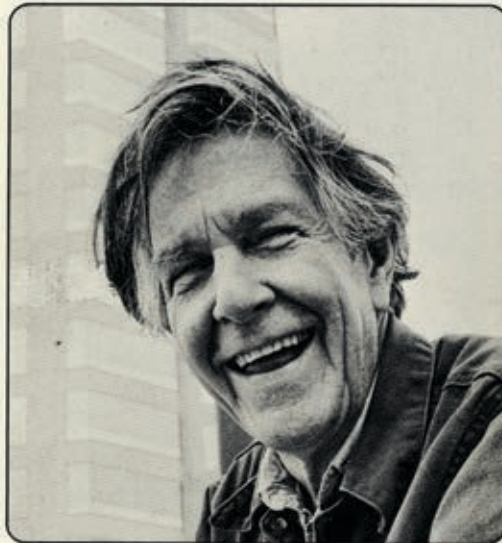
N.C.S. *heretofore been hidden, ignored, or degraded.*

M.F. we wouldn't even have important nonmainstream people around.

P.Z. **may or may not enjoy**

2

John Cage
75th Birthday
Celebration



Musicircus

September 5, 1987

Los Angeles Festival

2. CLARA BOW (ca. 1928)

*[Hollywood: Paramount Pictures, ca. 1928].
Vintage original 10 x 8" (25 x 20 cm.)
black-and-white print still photo, fine. With
two stamps on back, one identifying Bow as
a Paramount star, the other a stamp of
photographer Gene Robert Richee.*

A remarkable, sepia-toned portrait of Paramount Pictures' "It Girl" in an almost pouting expression, with her sporting furs and jewels, here at the height of her stardom in the late silent era.

\$500.00

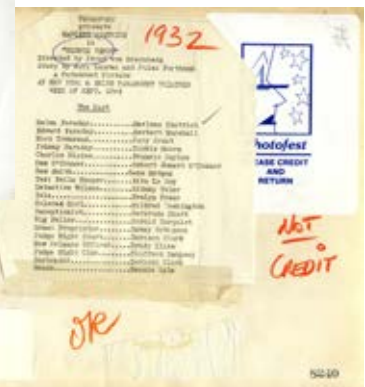


3. BLONDE VENUS (1932)

[Hollywood]: Paramount Pictures, [1932]. Vintage original 8 x 10" (20 x 25 cm.) black-and-white print still photo, with a mimeographed studio credits list announcing the film's New York premiere, and a couple of stickers (which do not show through) of a photo rental agency, near fine.

Stunning image of Marlene Dietrich in the famous "Hot Voodoo" number which she performs, first in a gorilla suit, then in this dazzling and skimpy outfit, in a nightclub. This is one of the most visually stunning of the various films directed by Josef von Sternberg and starring Dietrich.

\$1,250.00



4. SCARFACE (1932)

[Hollywood]: United Artists, [1932] Vintage original 9 x 6" (23 x 15 cm.) promotional flyer, opens up to 9 x 12" (23 x 30 cm.), near fine:

Howard Hawks directed and Howard Hughes produced this classic early talking gangster film, in which Paul Muni played the vicious Camonte, a character loosely modeled on Al Capone. Ben Hecht wrote the screenplay, a perfect fit for him since he had spent his early years as a journalist working in the Chicago of the 1920s.

\$500.00



5. CASABLANCA (1942)

[Hollywood: Warner Brothers, 1942]. Vintage original 8 x 10" (20 x 25 cm.) black-and-white print still photo, fine.

A very iconic image of the airport scene, at the film's dramatic finale, showing all four principals (Claude Rains, Paul Henreid, Humphrey Bogart and Ingrid Bergman).

\$1,000.00

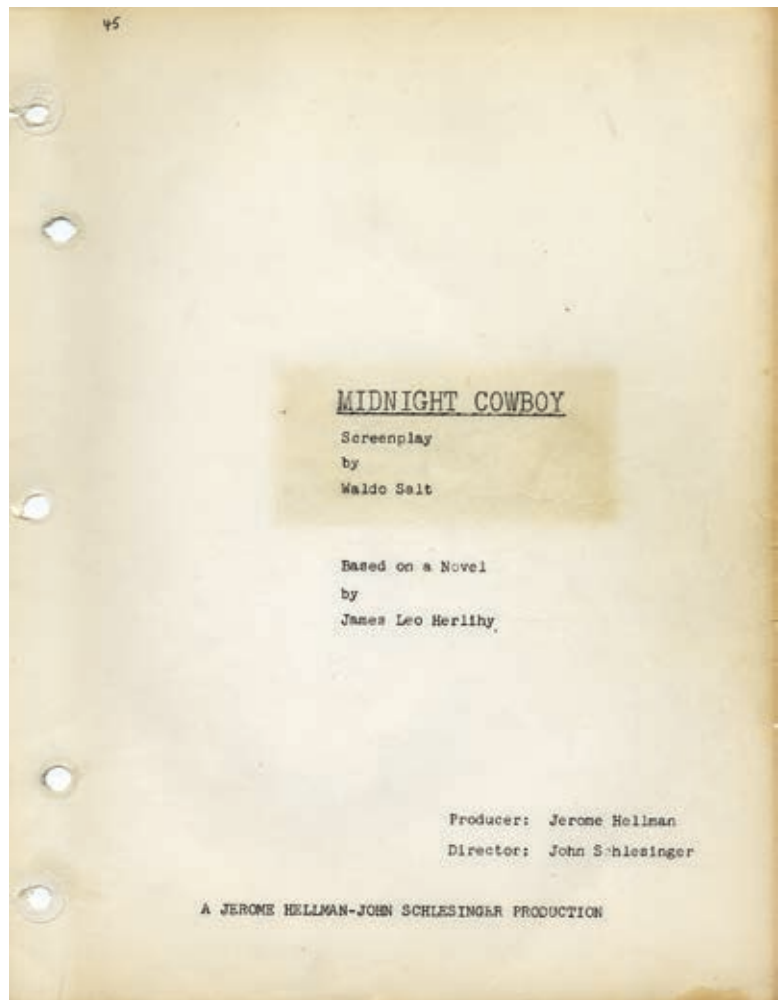


6. MIDNIGHT COWBOY (ca. 1969) Screenplay by Waldo Salt based on a novel by James Leo Herlihy

[New York}; Jerome Hellman Productions, [ca. 1969]. Vintage original film script, quarto, no wrappers, mimeograph, brad bound, 113 pp. One page with page number circled in an unknown hand, the number "45" written neatly in ink at top left of title page, about fine. Jon Voight, Dustin Hoffman, dir: John Schlesinger; United Artists.

Directed by John Schlesinger and adapted from the James Leo Herlihy novel, MIDNIGHT COWBOY won the 1970 Academy Award Oscar for Best Picture and became a cornerstone of the then-burgeoning New American Cinema movement -- a story of the friendship between a Texas cowboy working as a gigolo in New York (Jon Voight) and a con artist (Dustin Hoffman).

\$1,500.00



INTERVIEWER
So our ideal American man would
seen to be -- Joe Buck...

JOE
Yahoo!!

EXT. STATUE OF LIBERTY

Torch held high over New York harbor.

INT. BUS DAY

Joe behind the driver, cracking his gum...

JOE
Just keep your pants on, ma'am.
...as the skyline of Manhattan sweeps into view. Joe's
radio repeating "W-T-N-S NEW YORK!..."

EXT. RADIO TOWER DAY

Flashing WINS "...ten-ten on your dial!"

EXT. MUTUAL OF N. Y. TOWER DAY

Flashing MONY!

INT. ROOM 514 DAY

Joe stands at the window, looking out.
OLD BELLOP lays his suitcase on the
key, leaving his hand outstretched

JOE
Thanks. Oh.

Joe laughs at his forgetfulness, has
a dollar then -- as the door closes
his new home, as anonymous as his I
but more spacious, boasting a paint
Delighted with himself, Joe hangs h
starts to remove his shirt, grabs a
mirror, turns to open his suitcase

EXT. REMEMBERED STREET ANOTHER TIME

Little Joe and the Blondes approach

The TV screen over the bar features a mating game program
as Jackie cruises down to join a tall farm boy with
plucked eyebrows. The TV HOST points to three young men,
visible only from the shoulders up, from whom a pretty
DATE GIRL in blindfold must choose an escort.

TV HOST
...and for the losers, who don't
get the girl, we'll give as con-
solation prizes -- a six month
supply of underarm deodorant...

In a booth now -- the TV screen in the background,
continuing the game -- Joe is refilling Ratso's beer
glass as he speaks, loud over the laughter of the TV
audience.

JOE
...you see what I'm getting at
here? She got a penthouse up there
with color TV and more goddam diamonds
than an archbishop and she busts out
bawling when I ask for money!

RATSO
For what?

JOE
For money.

RATSO
For money for what?

JOE
I'm a hustler, hell, didn't you
know that?

RATSO
How would I know? You gotta tell
a person these things.
(Shakes his head)
A hustler? Picking up trade on the
street like that -- baby, believe
me -- you need management.

JOE
I think you just put your finger
on it, I do.

RATSO
My friend O'Daniel. That's who you
need. Operates the biggest stable in town.

7. YOUNG FRANKENSTEIN (1973) Third draft screenplay by Gene Wilder & Mel Brooks dated Dec. 17, 1973

[Hollywood]: Twentieth Century Fox, December 17, 1973. Vintage original film script, quarto, printed wrappers, brad bound, mimeograph, 137 pp., wrappers slightly creased, title written on spine, overall just about fine.

Forty-six years after its release, YOUNG FRANKENSTEIN retains its reputation as one of the funniest comedies ever made, and very likely writer/director Mel Brooks' finest film. What elevates YOUNG FRANKENSTEIN above almost every other Mel Brooks movie is its painstaking recreation of the look and feel of the films it pastiches (the Universal Studios *Frankenstein* movies directed by James Whale, et al.), Gerald Hirschfeld's crystalline black-and-white cinematography, an inspired cast and, above all, the exceptional quality of the movie's screenplay, which is as much the work of co-author/star Gene Wilder as it is of director Brooks. Though Wilder originated the idea, it was clearly a passion project for both of them.

At the heart of all of Brooks' best films is a male friendship. In THE PRODUCERS, it was producer Max Bialystock and his accountant, Leo Bloom. In BLAZING SADDLES, it was Sheriff Bart and the Waco Kid. In YOUNG FRANKENSTEIN, it is Dr. Freddy Frankenstein (Gene Wilder) and his creation, the Monster (Peter Boyle). Almost every joke and bit of business that appears in the movie can be found in this Third Draft Screenplay. However, this draft also contains a number of scenes and jokes that were omitted from the completed film.

For example, the Third Draft's second sequence is a 7-page scene involving the reading of a will left by young Frankenstein's grandfather (none of the main characters appear in this scene, which is probably why it was deleted). Part of the testament is left on a phonograph record, which skips to amusing effect. Also omitted from the completed film is a 4-page scene in which Freddy Frankenstein encounters an Old Violinist who is

playing the "Eerie Transylvanian Lullaby" that will become a leitmotif throughout the remainder of the film. Later in the script (but not in the movie) comes a brief scene wherein the Monster encounters "a half-pint highwayman" named Jack Sprat. Even the memorably hilarious scene between the Monster and the Blindman (Gene Hackman) loses several jokes in the transition from script to screen to make it tighter and more comically effective.

The script is filled with references, subtle and not-so-subtle, to the Universal Studios *Frankenstein* series, e.g., when a villager complains, "we still have nightmares from five times before" (referring to FRANKENSTEIN, BRIDE OF FRANKENSTEIN, SON OF FRANKENSTEIN, THE GHOST OF FRANKENSTEIN and FRANKENSTEIN MEETS THE WOLF MAN). One of the film's comic highlights -- the scene where Freddy introduces his Monster to the world by way of a stage presentation that goes wrong -- actually recalls a key scene in the 1933 KING KONG where Carl Denham's attempt to introduce the world to his giant ape by way of a stage presentation goes even more horribly wrong.

In his audio commentary to the DVD, Brooks claims that Madeline Kahn's "No tongues!" line (to Freddy) and affectionately calling the Monster "zipper-neck" were her ad libs, and indeed, they do not appear in this draft. Likewise, the scenes involving Inspector Kemp (Kenneth Mars parodying Lionel Atwill's character in SON OF FRANKENSTEIN) appear to have been extensively reworked to accommodate the actor's ridiculous German accent -- so thick even his fellow villagers can't understand him -- and to allow for more funny business involving the character's wooden arm.

\$2,500.00

YOUNG FRANKENSTEIN

DECEMBER 17, 1973

Property of



"YOUNG FRANKENSTEIN"

Screenplay

By

Gene Wilder & Mel Brooks

THIRD DRAFT
December 17, 1973

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34 Cont.1

FREDDY
...Well...we'll see.

FRAU BLUCHER
Would the doctor care for a brandy before retiring?

FREDDY
No, thank you. That's very kind of you.

FRAU BLUCHER
Some warm milk, perhaps?

FREDDY
...uh...No! Thank you. No.

FRAU BLUCHER
Ovaltine?

FREDDY
Nothing! Thank you. I'm a little tired.

FRAU BLUCHER
Then I'll say good night.

She turns to the portrait, kisses it as unnoticeably as possible, and whispers:

FRAU BLUCHER
Good night, darling!
(turns back to Freddy)
Good night, Herr Doktor.

FREDDY
Good night, Frau Blucher.

es. From outside -- just after the words "uchter" -- the SOUND OF HORSES REARING.

atches as Frau Blucher closes the door. Then he

RAIT OF VICTOR

35

oes to the chaise lounge and begins to unpack. He strange musical sound coming from outside. He goes indow and looks up.

CUT TO:

39
44 Cont.

Freddy holds the candle to the 4TH LABEL. It reads:
"FRESHLY DEAD"

Freddy moves the light to see the skull above. We SEE:

IGOR'S HEAD 45

his face screwed up into a grotesque mask of agony. It looks as if his head is on the shelf, but actually he is standing just behind it.

IGOR
Aiiiiiiiiiiii...
(breaks into song)
...ain't got no-body.

FREDDY
Ayegor!

IGOR
Frederick!

FREDDY
How did you get here?

IGOR
Through the dumbwaiter. I heard the strangest music in the upstairs kitchen and just followed it down.

INGA
There must have been someone else down here, then.

FREDDY
It seems that way. Aren't there any lights in this place?

IGOR
Two nasty looking switches over there, but I wasn't going to be the first.

They STEP DOWN a few steps.

INT. VICTOR FRANKENSTEIN'S LABORATORY 46

Freddy throws the first switch. OPEN-ENDED ELECTRICAL CURRENTS SHOOT OUT ALL OVER. They cover their eyes

Freddy turns off the first switch and then throws the other one.

"NORMAL" LIGHTS GO ON.

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Cont.

8. ALIEN (Feb. 1978) Revised Draft by Walter Hill and David Giler based on a screenplay by Dan O'Bannon

Story by Dan O'Bannon and Ronald Shusett. Los Angeles: Brandywine Productions, February [19]78. Vintage original film script, plain wrappers with die-cut window that shows title from title page, quarto, 99 pp., title written on spine, just about fine. There are some holograph annotations in an unknown hand on the first two pages of the script.

ALIEN was the second feature film directed by Ridley Scott and -- along with Scott's 1982 BLADE RUNNER -- is considered one of the best written and directed, most beautifully designed and most influential science fiction movies ever made. The film is clearly the product of multiple talented auteurs: in addition to director Scott and creature designer H.R. Giger, the film bears the stamp of four principal screenwriters, all of whom are credited on this February 1978 revised draft.

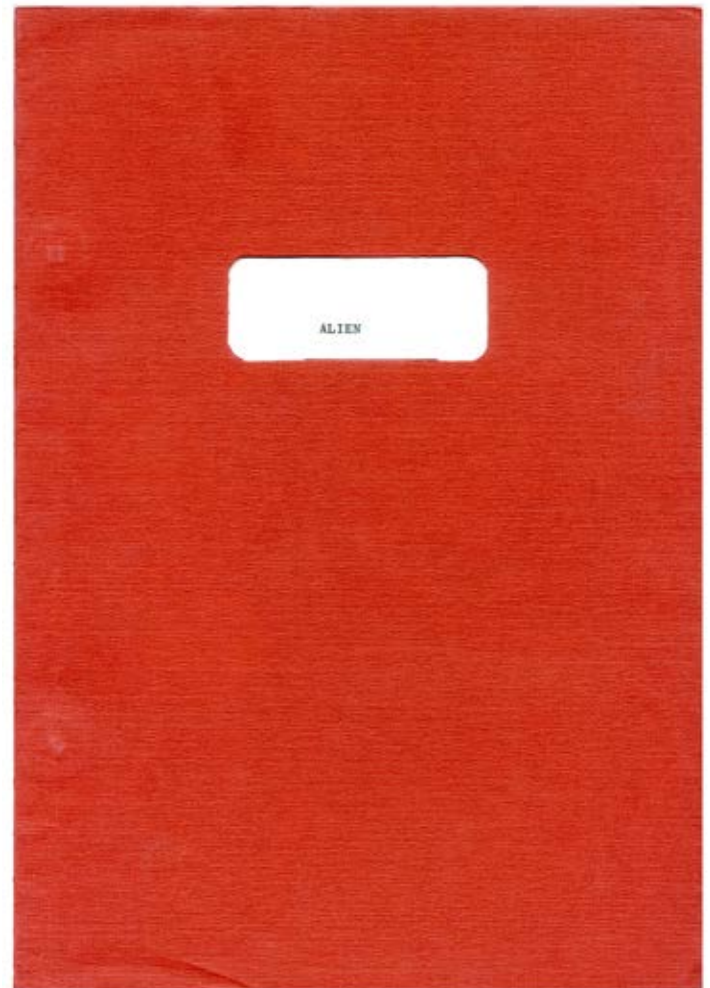
Apparently, earlier drafts of the screenplay did not indicate the gender of its characters. Thus, one of the most significant authorial decisions affecting the project was director Scott's choice to make the protagonist, Warrant Officer Ripley, a woman (iconically portrayed by Sigourney Weaver), and she is identified as such in this 02/78 draft.

Between this script and the final film, much of the action and the dialogue has been tweaked. The film has more workaday banter between the crew members. Missing from the film is a short sequence in this draft where Kane's floating corpse appears outside the windows of the spaceship.

Among other differences -- the 02/78 draft has a love scene between Ripley and Captain Dallas that is wisely omitted from the completed film. The role of Jones the Cat has been expanded. Although Brett (Harry Dean Stanton) is the first crew member to be attacked by the full-grown alien, in the 02/78 draft this occurs while he is with the other crew members; in the completed film this occurs while he is by himself looking for

Jones, as the cat watches. The movie also includes a suspenseful section not in this draft where Ripley has to locate Jones before she escapes from the alien (or so she thinks) on the ship's shuttle.

\$1,000.00



ALIEN

Revised Draft
by
Walter Hill
and
David Giler

Based on Screenplay
by
Dan O'Bannon

Story
by
Dan O'Bannon and Ronald Shusett

February '78

Brandywine Productions
10201 West Pico Boulevard
Los Angeles, California 90064

Page 2

Sometime in the future.

INTERIOR. CORRIDOR.
Long, empty.

INTERIOR. BRIDGE.
Circular, jammed with instruments.
All of them idle.
Console chairs for four.
Empty.

INTERIOR. COMPUTER ROOM.
Data-Mind bank at rest.
Un-occupied.

INTERIOR. HYPERSLEEP YACHT.
Walls packed with instrumentation.
Readouts and digital displays pulsating slowly.
Banks of panels with fluttering gauges.
Continuous repetition.
Then a beeping signal.
The machinery begins to awaken.
Circuits close, lights blink on.

HORIZONTAL FREEZER COMPARTMENTS.
Explosion of escaping gas.
The lid on a freezer pops open.
Slowly, groggily, KANE sits up.
Rude.
KANE rubs the sleep from his eyes.
Stands.
Looks around.
Stretches.
Looks at the other freezer compartments.
Scratches.
Moves off.

INTERIOR. KITCHEN.
KANE plugs in a Silex.
Grinds some coffee beans.
Runs some water through.
Begins to whistle Stardust.

sp?

silver bucket?

READ OUTS

FLATING OBJECTS

*conversation, resolution
then, resolution in
Hypersleep Yacht*

*illustrate gravity -
switched on ...
1/2 gravity - full gravity?
thermometer -*

9. David Mamet (source, screenwriter)

GLENGARRY GLEN ROSS (1991) First draft screenplay by David Mamet

Los Angeles: Zupnik Enterprises, [1991]. Vintage original film script, printed wrappers of the film's production company, Zupnik Enterprises, 126 pp., a clean, first-generation script with no copied punch holes, fine in near fine wrappers.

David Mamet's Pulitzer Prize-winning play *Glengarry Glen Ross*, and the first draft screenplay he wrote based on it, both begin in a Chinese restaurant. In the two-act play, the entirety of the first act takes place in the Chinese restaurant, and the entirety of the second act takes place in a real estate office. However, in the screenplay, the action moves rapidly from the Chinese restaurant to a men's room to a bar to the real estate office within the first 8 pages. Although there is nothing in Mamet's screenplay that couldn't be presented on a stage, Mamet's screenplay is a radical restructuring and improvement of his stage drama.

There are eight principal on-screen characters: four real estate salesmen -- Levene (Jack Lemmon), Roma (Al Pacino), Moss (Ed Harris) and Aaronow (Alan Arkin) -- a weaselly office manager (Kevin Spacey), a hapless customer (Jonathan Pryce) and a cop. The eighth character -- whom Mamet created especially for the film -- is a representative from the main office, Blake (Alec Baldwin), who arrives to give the salesmen a "pep talk" consisting of nothing, basically, but verbal abuse.

The Blake/Alec Baldwin scene is critical to the film version, because it effectively establishes the film early-on as an ensemble piece, with all the salesmen (but one), the office manager and the company representative present together in the same real estate office. The Blake/Alec Baldwin scene is also critical insofar as it heightens the main characters' motivation for the remainder of the film. Blake tells the salesmen they are in a contest for the next sales period -- First Prize is a Cadillac; Second Prize is a set of steak knives; and the prize for everyone else is, "You're fired".

The film improves on the play with shorter scenes, a wider variety of locations and a rich film noir atmosphere (with a number of shots of a nighttime rainy New York). For more detailed comment, please refer to our website.

\$1,200.00

GLENGARRY GLEN ROSS
 Screenplay by David Mamet

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LEVENE
 Hello. Hello. This is Sheldon Levene. Listen closely, please, I only have a moment. I can only speak to Mrs. Nyborg. This is Mrs. Nyborg? Listen closely, please. I'm calling from Consolidated Properties of Arizona, and our computer picked your name at random from the thousands who write in for information on our properties. Under the Federal Law your prize, as you know, must be awarded to you whether or not you engage in our Land Investment Plan, the only stipulation is that both you and your husband must sign at the same time, for the receipt of your prize. I'm going to be, I'll be in the Chicago area tonight and tomorrow... which time would be more convenient for me to speak with both you and your husband...?

Aaronow in the foreground, Levene in the background.

AARONOW
 (on the phone)
 Well, what time would be more con... well, no, I only have the two... but, but, yes, but I understand you're not interested in "land," we're not, what we're talking about is investment, in... no, no, if you would...

Pause.

He hangs up the telephone. Sighs. Slowly gets up. CAMERA FOLLOWS him up through the office, past the door to Williamson's office, through which we see Williamson ruling heavy lines on a board. Aaronow walks to the front of the office, looks out at the street. Next to him, Moss is finishing suadding himself in his storm wear.

MOSS
 Buncha fuckin' nonsense, xzn?

AARONOW
 I can't close 'em...

MOSS
 Nobody can close 'em.

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First Draft
 ZUPNIK ENTERPRISES
 9229 Sunset Blvd.
 Suite 818
 Los Angeles, CA 90069

turns out the

in the door to
 in his coat. Holds

it is.

LEVENE
 You're gonna fire the bottom men on the list?

WILLIAMSON
 That's the way it is, and I didn't make the rules, the rules come from downtown.

LEVENE
 Well, I'm in a little bit of a difficult spot here, John...

WILLIAMSON
 I'm closing up the office...

LEVENE
 Come across the street, have a drink with me.

WILLIAMSON
 I've got to get home.

LEVENE
 Do me the courtesy. Will you? Five minutes... five minutes.

Pause.

10. FLAMING CRISIS (1924)

[New York]: Monarch Productions, [1924]. Vintage original 42 x 28 1/2" (107 x 72 cm.) poster, conserved on linen, with minor touch ups, near fine, with bright colors.

FLAMING CRISIS was the only film produced by Monarch, an African American film production company based in New York City. For this film, they produced two entirely different one sheet posters: one with horse racing imagery and this one, in which the hero is confronted by a ghost in his prison cell. Since this dramatic image has to be one of the very earliest surviving Black cast film posters with a horror/supernatural motif, this poster is of unusual interest.

\$3,500.00



11. JOSEPHINE BAKER (1927)

[Paris: Henri Mauer, 1927]. Vintage original 9 1/2 x 7" (24 x 18 cm.) black-and-white French print still photo, a horizontal crease at bottom of image has been reinforced, near fine. Photo has on verso a stamp of photographer Henri Manuel and a 1927 date stamp.

Josephine Baker arrived in Paris in 1925 at the age of 19. She quickly became a star, initially for her work as a dancer. In 1927, she appeared in the review UNVENT DE FOLIE, where her skimpy costume -- basically just a short skirt of artificial bananas and a beaded necklace -- created a sensation.

\$1,000.00



12. ZOZOU (1934)

Paris: Le Film Complet du Jeudi, 1935. Pictorial wrappers, 10 x 7" (28 x 18 cm.) French promotional magazine, light creasing to covers, overall very good or better.

ZOZOU is one of a handful of European films which starred the luminous African American performer Josephine Baker, this one directed by Marc Allegret and co-starring Jean Gabin. This magazine contains a very detailed summary of the film with an extensive set of illustrations from it.

\$300.00



14^e Année. N° 1618. 16 pages. — 30 centimes. 28-3-35.

LE FILM COMPLET DU JEUDI

ZOUZOU

avec
Joséphine Baker
et *Jean Gabin*



Prod. des ARNÉES
éditée par
les films M. ROUSSILLON
film réalisé par
MARC ALLEGRET
et raconté par
LUCIEN RAY

Voir page 16 notre page illustrée : BIJOUX



du côté bien. Les filles se retrouvaient sur lui, et ZouZou avait l'impression délicieuse de faire des jaloux.
On alla sur le port, naturellement. ZouZou pépiait, joyeuse, innocente, et buvait le soleil qui s'était mis de la partie. Sur le quai, où elle était contrainse, on la saluait d'un gai :



l'habitué.
venaient de



ZouZou jetaient saillamment son nez.
« Bonjour ZouZou ! »
A vrai dire, Jean paraissait bien un peu distrait.



— Bah ! c'est Marseille, quoi...
Et l'image de la femme qui lui avait destiné, pour une heure, l'illusion de l'amour, reposa devant ses yeux. Lorsqu'on le laissa gagner son lit, les trois quarts de la nuit s'étaient déjà enfuis et l'aube blanchissait déjà le ciel...

Ca ne l'empêcha pas d'être debout de bonne heure. ZouZou se fit belle et pimpante, s'accrocha orgueilleusement à son bras. Quelle belle revanche sur la veille, où tristement, elle était revenue seule à la maison ! Elle exhibait maintenant, avec fierté, « son » mari. Il était beau, il était fort, le cou puissant et bête émergeant

Elle rapporta en jour au harbor.

13. CLARENCE MUSE / HEARTS IN DIXIE (1929)

[Hollywood: Twentieth Century Fox, 1929]. Vintage original 8 x 10" (20 x 25 cm.) black-and-white print still photo, fine.

HEARTS IN DIXIE was the very earliest talking film with an African American cast. Here we have a pensive portrait of Clarence Muse as Nappus and Eugene Jackson as his grandson.

\$300.00



14. CLARENCE MUSE / LENA RIVERS (1932)

[Hollywood: Tiffany Productions, 1932].

Vintage original 8 x 10" (20 x 25 cm.) black-and-white print still photo, near fine. Holograph notation on back, minimal conservation has been done to address a marginal tear, very good+ or better.

A very early portrait of Clarence Muse, whose first confirmed screen appearance was in HEARTS OF DIXIE.

\$250.00



15. CLARENCE MUSE / JUNGLE QUEEN (1945)



[Hollywood]: Universal Pictures, 1944. Vintage original 8 x 10" (20 x 25 cm.) black-and-white print still photo, fine.

The great African American actor Clarence Muse, here in a rare portrait for a Universal serial which was released in 1945.

"Muse [was]... so unlike other black actors of his era. His performances crack the glossy artificiality of his films, injecting them with a healthy dose of unassimilated realism." (Bogle, Blacks in American Film and Television, pp. 431-2).

\$200.00



16. SWING (1938)

[Np: Oscar Micheaux, 1938] Vintage original 11 x 14" (28 x 36 cm.) lobby card, a few scattered pinholes and light smudges, very good.

An Oscar Micheaux film about an African American striving to be the first Black producer to mount a play on Broadway, who is having trouble with his star singer (Cora Green).

In this card, Green is seated at a bar, with two attentive men flanking her.

\$1,000.00

17. THE BETRAYAL (1948)

Np: Oscar Micheaux, 1948]. Vintage original 41 x 27" (104 x 69 cm.) poster, backed with conservation paper, with minor touch ups along fold lines, very good+.

Poster for Oscar Micheaux' last movie, an epic adaptation of his novel *The Wind from Nowhere*. Sadly, this is a lost film. Richards 63.

\$2,500.00



18. IMITATION OF LIFE (1934; 1949 reissue)

Np: Realart Pictures, 1949. Vintage original 41 x 27" (104 x 69 cm.) poster. Conserved on linen, with minor touch ups at old fold lines, near fine.

Director John Stahl's IMITATION OF LIFE is a landmark film of the 1930s. Two young women -- one black, one white -- both widowed with young daughters, come to live together and start a pancake business which eventually makes them wealthy. The young black girl, who is light-skinned, repeatedly tries to disappear into the white world, with tragic consequences.

This is the only Hollywood film of the 1930s which attempts to deal with the issues of race and racism.

"The one film of the Depression to suggest that a contemporary race problem existed in America. It was also an unintentional comment on the exploitation of its African American character Delilah"
(Bogle, Hollywood Black, p. 40).

Posters from the film's original release of 1934 do not even hint at the two critical Black characters and, when Universal re-released the film in 1945, again both Louise Beavers (as Delilah) and Fredi Washington (as her daughter Peola) were nowhere to be seen. However, this Realart reissue of 1949 was surely designed to appeal to Black moviegoers, hence the focus on Beavers and Washington. Posters for this 1949 release are extremely scarce, and this is the first one that we have ever handled.
1,500.00.

\$1,500.00



19. IN OLD KENTUCKY (1935)

[Hollywood]: Twentieth Century Fox, 1935. Vintage original 11 x 14" (28 x 36 cm.) lobby card, near fine.

The legendary Bill Robinson, most of whose film work was done at Fox in the 1930s, was only seventh-billed in this Will Rogers horse racing film. And this is the one card which shows him dancing.

\$300.00

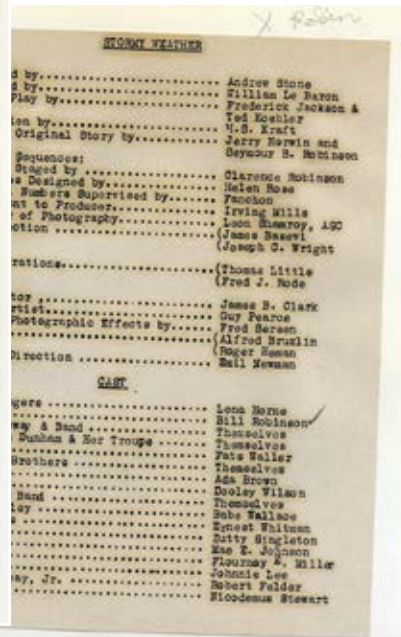


20. BILL ROBINSON / STORMY WEATHER (1943) - 1

[Hollywood: Twentieth Century Fox, 1943]. Vintage original 10 x 8" (25 x 20 cm.) black-and-white print still photo, just about fine, with a mimeographed sheet of film credits on verso.

Portrait of the great dancer Bill Robinson in the Black cast musical **STORMY WEATHER**

\$150.00



21. BILL ROBINSON / STORMY WEATHER (1943) - 2



[Hollywood: Twentieth Century Fox, 1943]. Vintage original 10 x 8" (25 x 20 cm.) black-and-white print still photo, near fine.

Portrait of the ebullient Bill Robinson, with a cane in one hand and a bouquet in the other, at the time that he was shooting **STORMY WEATHER** at Fox.

\$150.00



Photo
By
Freulich
Universal Pictures Corp.

22. PAUL ROBESON / SHOWBOAT (1936) - 1

[Hollywood: Universal Pictures, 1936]. Vintage original 8 x 10" (20 x 25 cm.) black-and-white linen-backed keybook photo. With stamp of photographer Freulich, stamp of Universal Pictures, a promotional blurb and a date stamp on verso. just about fine.

A portrait of Paul Robeson, here with the outfit (including hat) he wears in the film when he sings "Ah Still Suits Me".

\$375.00

23. BILL ROBINSON / SHOWBOAT (1936) - 2

[Hollywood: Universal Pictures, 1936]. Vintage original 8 x 10" (20 x 25 cm.) black-and-white linen-backed keybook photo. A little wear at edges, near fine.

Portrait of Paul Robeson from the famous "Ol' Man River" sequence. Director James Whale brilliantly intercut this scene so that images of Robeson seated and singing are alternated with images of the oppression of Black people. Here, Robeson is standing by a broken-down saloon whose customers are Black. "You gets a little drunk and land in jail" he sings, as this image flashes on the screen.

\$450.00



24. LENA HORNE ONSTAGE (ca. 1942)

[New York: ca. 1942]. Vintage original borderless 10 x 8" (25 x 20 cm.) black-and-white print still photo, near fine.

An image of Lena Horne performing onstage, most likely in New York, shortly before she left for Hollywood. You can almost hear her distinctive and expressive delivery of the musical number which she is performing.

\$500.00





25. LENA HORNE (1943)

[Hollywood: MGM, 1943] Vintage original 13 x 10" (33 x 25 cm.) double weight black-and-white print still photo, just about fine. With stamp on back of photographer Clarence Sinclair Bull.

Additional stamped text on verso indicates that Lena Horne was appearing in CABIN IN THE SKY, the film which was to launch her Hollywood movie career.

\$1,250.00

26. LENA HORNE (ca. 1945)

[Hollywood]: MGM, [ca. 1945]. Vintage original 10 x 8" (25 x 20 cm.) black-and-white print still photo, just about fine.

Luminous portrait of Lena Horne.

\$450.00



27. LENA HORNE / ZIEGFELD FOLLIES (1945)

[Hollywood: MGM, 1945]. Vintage original 13 x 10" (33 x 26 cm.) borderless double weight black-and-white print still photo, just about fine.

A luminous portrait of Lena Horne as she sings the song "Love" for her sequence in this Vincente Minnelli anthology musical, against a background of an African American audience looking on

\$1,250.00





28. GANG SMASHERS (1938)

[New York: Harry M. Popkin, 1938] Vintage original 11 x 14" (28 x 36 cm.) lobby card, some marginal tears mended on verso with brown paper, very good.

An exceedingly scarce lobby card showing Nina Mae McKinney singing in a nightclub as Mantan Moreland looks on.

\$500.00

29. JITTERING JITTERBUGS (1943)

[Dallas: Sack Attractions, 1943]. Vintage original 11 x 14" (28 x 36 cm.) lobby card, the card appears at one time to have been mounted in an album, glue stains on back mostly don't show through, a few signs of light use, very good-.

Dallas-based Sack was a major producer and distributor of independent African American films in the WWII period. In 1939, an African

American boxing drama, KEEP PUNCHING, was released. This short film contains musical numbers from it (and very likely unused footage as well). This card is for one of this film's rather elaborate numbers.

\$425.00



30. LOVE IN SYNCOPATION (1946)

[New York: Astor Pictures, 1946]. Vintage original 11 x 14" (28 x 36 cm.) lobby card, a few small pinholes, near fine.

This is an alternate release title, almost certainly also from this film's original release, for this musical which featured the movie debut of Ruby Dee, who is seen twice on this lobby card with her male co-star Powell Lindsay.

\$300.00



31. CARMEN JONES (1954; 1963 Spanish release)

[Barcelona?]: Twentieth Century Fox, 1963. Vintage original Spanish pressbook (for the film's first release in Spain), about 13 x 10" (33 x 26 cm.), folded once (as issued), stamp of a former collector on front cover, pictorial wrappers, 6 pp., a few very light stains, very good+.

The artwork on front cover of Dorothy Dandridge is adapted from the American campaign, but the Spanish artist has greatly improved on the U.S. original -- this rendering of Dandridge is much livelier and lifelike. The inner spread contains a montage of images from Otto Preminger's classic Black musical.

\$250.00



32. ROMANCE ON THE BEAT (1945)

[New York]: All American Variety Productions, [1945]. Set of four (4) vintage original 8 x 10" (20 x 25 cm.) black-and-white print still photos, light rippling and other signs of handling, very good-.

Very scarce images from this Bud Pollard African American musical feature starring Ida James, referred to in contemporary press as a "honey-tongued" singer.

\$200.00



33. FIGHT THAT GHOST (1946)



[New York]: Toddy Pictures, 1946. Set of twelve (12) 8 x 10" (20 x 25 cm.) black-and-white print still photos, there are some scattered pinholes and occasional light creases at edges, very good.

A substantial set of photos from this Black cast horror comedy which starred Pigmeat "Alamo" Markham, John Rastus Murray and William Dillard.

\$375.00



34. HIS HARLEM WIFE (ca. 1945)

[New York]: Toddy Pictures, [ca. 1945]. Set of seven (7) 8 x 10" (20 x 25 cm.) black-and-white print still photos, with varying degrees of wear to the outer blank left margin sometimes slightly touching the printed image, some with brown paper reinforcement on verso, good to good+. Photos are fragile in the blank left marginal areas of wear, images are intact.

This is a re-release of the 1938 African American cast film LIFE GOES ON, a dramatic vehicle for the resplendent Louise Beavers, who had recently scored with her performance in IMITATION OF LIFE (1935).

\$200.00



AFRICAN AMERICANA



TODDY PICTURES CO. Presents "HIS HARLEM WIFE" Louise Beavers



TODDY PICTURES CO. Presents "HIS HARLEM WIFE" Louise Beavers



TODDY PICTURES CO. Presents "HIS HARLEM WIFE" Louise Beavers



TODDY PICTURES CO. Presents "HIS HARLEM WIFE" Louise Beavers



775-35



TODDY PICTURES CO. Presents "HIS HARLEM WIFE" Louise Beavers

World Wide Release through TODDY PICTURES CO.

775-12

35. THE CONNECTION (1961)

[London]: Contemporary Films, [1961]. Set of eight (8) 8 x 10" (20 x 25 cm.) double weight black-and-white print still photos, one with a stamp on verso of Contemporary Films, just about fine.

Director Shirley Clarke's first feature. Clarke was in so many ways an artist who disregarded and broke through all kinds of societal and artistic barriers. As a woman she was a unique presence, especially in the 1960s when she had so few other female colleagues among American film directors. In her work, she straddled between documentary, fiction and experimental cinema.

THE CONNECTION was adapted from a play by Jack Gelber. A group of junkies await their heroin connection (played by Black actor Carl Lee, who was for a period of time Clarke's life partner), as a group of Black musicians play and rehearse. Photos from this film are extremely scarce, and these are definitely the only ones I have ever encountered.

\$500.00



AFRICAN AMERICANA

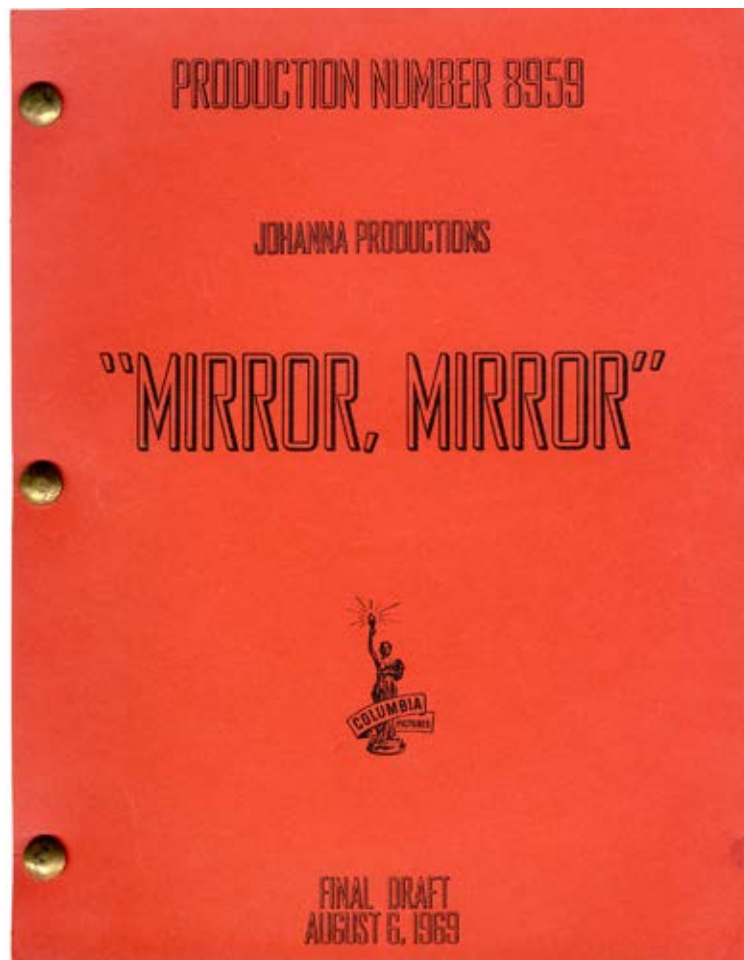


36. WATERMELON MAN [under working title: MIRROR, MIRROR] (1969)

[Hollywood]: Columbia Pictures, August 6, 1969. Vintage original film script, quarto, printed wrappers, brad bound, mimeograph, 130 pp., just about fine.

Melvin Van Peebles's second feature, and his first Hollywood studio film, in which a middle-class white racist (played by the great comic actor Godfrey Cambridge in whiteface) wakes up one morning to discover that his skin has turned black.

\$1,500.00



AFRICAN AMERICANA

61 CONTINUED 45

ALTHEA
You're going to talk yourself into it, Jeff...

JEFF
(very upset)
These creases don't work. No wonder
Negroes riot. Products like these ---
(tossing them every
which way)
Worthless because! Why shouldn't they
be up in arms!

JEFF freezes as he is suddenly aware that JANICE and BURTON
are standing there, staring. JEFF pulls himself together
and after a moment....

JEFF
Hi. I'm your father.

BURTON
Sure. Hi, Dad.

JANICE
Hi, Dad.

JEFF
Nothing you kids want to say to me?

JANICE
Your face is dirty.

JEFF
(sarcastic)
That's a nice thing to say to
your father.

BURTON
Sure is a helluva tan, Dad. You
look like a colored man.

JEFF
Yes. Thank you. Very tactful, Burton.
We could use you at the U. S.

ALTHEA
Okay, kids, come on. I'll get your
dinner ready.

BURTON
What're we having?

89 CONTINUED 71

JEFF
Nobody loves me. Big deal.

BUSDRIIVER
Just don't make any trouble. We've
got enough trouble as it is.

JEFF
Listen -- I'm not colored.

BUSDRIIVER
I know. I'm Spanish myself.

90 THE BUS - INTERIOR 90
They are at the bus. JEFF and the BUSDRIIVER climb aboard.
People on board look but can't say anything. They don't
know what to say. JEFF pays his fare and finds a seat at
the back of the bus. The BUSDRIIVER guides the bus back
into the stream of traffic.

Seated back there, JEFF can feel all the sidelong glances.
He doesn't care for it and he lapses back into his old
smart-ass self, suddenly singing very softly, with the
traditional Negro accent.

JEFF
Ole Man Ribber;
Dat Ole Man Ribber;
He don' say nuffin'...
He don' know nuffin'...

The BUSDRIIVER grits his teeth. He wishes JEFF would just
shut up.

91 THE BUS - EXTERIOR 91
It moves along on its route. And over this action we can
hear JEFF's voice singing....

JEFF'S VOICE
He jes' keeps rollin' ...
jes' keeps on rollin' along....
(etc., etc.)

The bus finally stops at JEFF's stop. Camera zooms in as
JEFF gets out. Nobody on the bus has anything to say.

JEFF
(a parting line to the Busdriver)
Hasta la vista!

The BUSDRIIVER gets his vehicle out of there before any
further incident occurs.

106 CONTINUED 86

DR. WAINWRIGHT
Please show him in.

JEFF appears behind the nurse. He flashes an incredibly
white smile and he is camping about unashamedly, perhaps
hysterically.

JEFF
Yuk-yuk, lavaa mercy. If it aint
Ole Beacon Gierler come to guide you
all to heavenly rel-vation.

He plops onto a chair and begins to whisper.

JEFF
I'm a nigger. I'm a nigger. I am
a nigger.
(He jumps up and tap dances)
Look at this rhythm. Aint no white
man can dance like this. Fess up, Doc.
aint colored folas got all the rhythm?

DR. WAINWRIGHT
(shocked but still in
command)
Stop that dancing.

JEFF
(dancing about the room)
Now you aint gonna deny a li'l ole
darkie his only pleasure. Lookit
this step---yahhh! And this --
yahhhh! My Daddy taught me dancin'
right smack on the Mississippi Mud...
Yahhhh---ooooooooo!

DR. WAINWRIGHT
(slamming a ruler on the
desk, like a rifle shot)
I said -- STOP!

JEFF
(feigning being shot)
Ye got me, Officer. But I deserved
it. I drank at a white fountain!
Shootin' aint good enough, you
should've used the doze...
(whispering again,
totally unraveled)
I'm a nigger. Jesus H. Christ, there's
no denying it any more.
(looking up)
Bathing in milk is not the answer, Doc.
I bathed in so much milk that I perspire
yogurt.

108 CONTINUED 89

DR. WAINWRIGHT
Get along with your wife?

JEFF
Yes, she's a Liberal.

DR. WAINWRIGHT
How about your job? Is it going
okay.

JEFF
Well, I guess not but -- it's nothing
to turn black over.

DR. WAINWRIGHT
Trouble with your superiors at
the office.

JEFF
Yes. Especially from now on because
they're all White Supremists.

DR. WAINWRIGHT
Jeff -- it could be emotional. People
have been known to -- blush, or turn
kind of yellow, even grey.

JEFF
Ever know a man turn into a Negro
because he had an emotional problem?

DR. WAINWRIGHT
No. Still, it could be emotional.
Diet, yes. It could be diet. It could
be a chemical reaction to the soy sauce
or even the sunlamp. It could even be
something sexual. We'll have to run
tests.

JEFF
I'm fertile.

DR. WAINWRIGHT
And -- I'll send a small sample of
your skin to the laboratory.

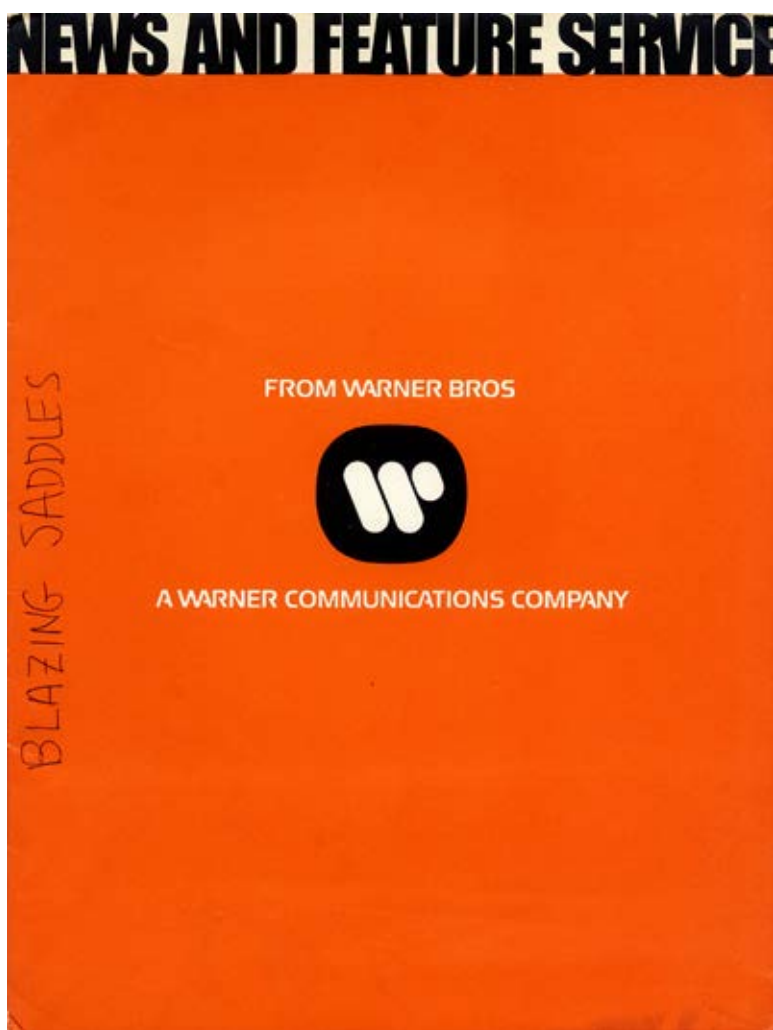
JEFF
Listen, send it all. I'll wear a
jacket.

37. BLAZING SADDLES (1974)

[Hollywood]: Warner Brothers, [1974]. Vintage original press kit, 12 x 9" (31 x 23 cm.) printed portfolio, 12 printed promotional inserts (1 and 2 pp. each), 9 borderless photos mostly 8 x 9 1/2" (20 x 24 cm.), covers slightly creased, with title handwritten on side, overall near fine or better.

Mel Brooks' crazed revisionist Western, from a script which Richard Pryor worked on, in which Cleavon Little memorably plays a black sheriff in a very racist western town.

\$1,500.00



AFRICAN AMERICANA



UP AGAINST OUTLANDISH OUTLAWS, Cleavon Little stars in Warner Bros. "Blazing Saddles," a comedy-western directed by Mel Brooks. As a Black sheriff in the old West, Little takes off after Slim Pickens, Harvey Korman, Alan Kamen and even Brooks himself who plays two roles. Also among the SADDLES are Hefie Angeli on horseback, Adolph Miller and assorted cowboys in this flat-out crazy film written by Brooks with Richard Pryor, Andy Bergman, Norman Steinberg and Alan Uger. Michael Hertzberg produced in Technicolor and Panavision. © BY WARNER BROS. INC. 1974

Mel Brooks
BLAZING SADDLES
 from Warner Bros. the name is who

CAST AND CREDITS

Warner Bros.
 A Warner Communications Company
 presents
 A Mel Brooks Film

"BLAZING SADDLES"		Technicolor (C)
Production (C)	Starring	
	Cleavon Little	as Bart
	Gene Wilder	as Jim
	Slim Pickens	as Taggart
	David Huddleston	as Glenn Johnson
	Line Dan	as Rev. Johnson
	Alex Kamen	as Mongo
	John Hillerman	as Edward Johnson
	George Furth	as Tom Johnson
	Claude E. Barrett, Jr.	as Gabby Johnson
	Mel Brooks	as (Doc, Lepetomane, Indian Chief, Wesley Lammert)
	Harvey Korman	as Lili Von Sklipp
	Madeline Kahn	
	Carol Arthur	as Bayliff Johnson
	Charles McGregor	as Charlie
	Robyn Hilton	as Miss Stein
	Don DeLuise	as Buddy Biscarre
	Richard Collier	as Dr. Sam Johnson
	Don Hagen	as Gun Chover
	Karl Lukas	as Col. Chester Pl. Tate
	Barlow Gilliam	as Sheriff
	Conan O'Brien	

FEATURING

Produced by Michael Hertzberg
 Directed by Mel Brooks
 Screenplay by Mel Brooks, Norman Steinberg, Andrew Bergman, Richard Pryor, Alan Uger
 Story by Andrew Bergman
 Dir. of Photography, Joe Biroc, A.S.C.
 Production Designer Peter Woolley
 Film Editors John C. Howard, Sanford Greene
 Sound Gene S. Cantowess
 1st Assistant Editor Nancy Hoffman
 Dialogue Coach Robert Winters
 Script Supervisor Julie Fitzhugh

A Creative Production
 Music Composed and Conducted by John Morris
 Original Songs: "It's Tired," "The French Kissin'," "The Ballad of Rock Ridge" - Music & Lyrics M. Brooks
 "Blazing Saddles" - Music by J. Morris, Lyrics by Mel Brooks
 Song by Frankie Laine
 Choreography by Alan Johnson
 Orchestra/Lions Jonathan Tunick, John Norris
 Special Costumes Designed by H. Lawrence
 Hair Production Mgr. William F. Dunn
 Spec. Effects Douglas Pettibone
 1st Asst. Dir. John C. Chelap
 Publicist Verone White

125748 RATING: R



MEL BROOKS' WAY-OUT WESTERN COMEDY "Blazing Saddles" for Warner Bros. stars Cleavon Little as a Black sheriff in the old West out to take a town of horseback brigands. "I get into show biz so I could stay up late, smoke cigarettes and drink whiskey," says Brooks who already owns two Academy Awards, but doesn't smoke, drink or stay up late very often. He doesn't have time. Brooks played two roles in the film and wrote the script with Richard Pryor, Andy Bergman, Norman Steinberg and Alan Uger. He also directed. Michael Hertzberg produced with Joe Biroc as cinematographer filming in Technicolor and Panavision. © BY WARNER BROS. INC. 1974



TITILLATING ROBYN HILTON plays Mel Brooks' secretary with much to recommend her for the job in Warner Bros. flat-out crazy comedy "Blazing Saddles." Cleavon Little stars and Brooks plays dual roles in the zany film produced in Technicolor and Panavision by Michael Hertzberg. © BY WARNER BROS. INC. 1974



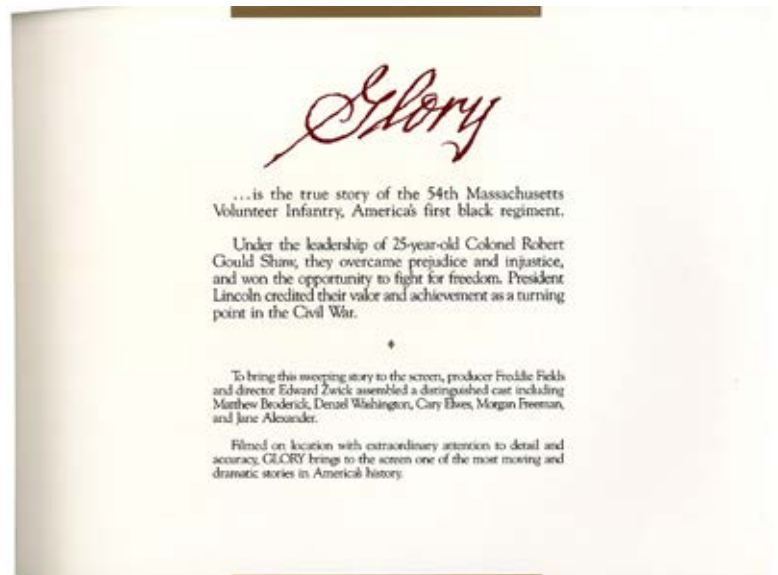
HIGH FLYING PIES hold Cleavon Little's undivided attention in a scene from Warner Bros. "Blazing Saddles" directed by Mel Brooks. The only western comedy features the most famous pie fight since Benetti. Brooks also wrote the script with Richard Pryor, Andy Bergman, Norman Steinberg and Alan Uger. Michael Hertzberg produced in Technicolor and Panavision. © BY WARNER BROS. INC. 1974

38. GLORY (1989) Promotional book

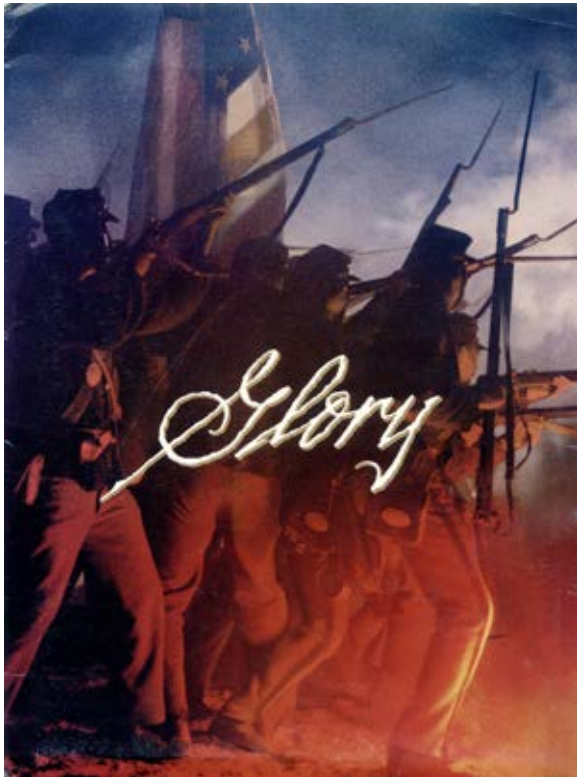
[Hollywood]: Tri-Star Pictures, 1989.
Vintage original promotional booklet,
pictorial wrappers, oblong folio, 10 1/2 x 14"
(27 x 36 cm.), 34 pp. in original printed
mailing envelope, fine.

A sumptuously illustrated book, replete
with excellent color plates, for this film
about African American participation in the
Civil War.

\$375.00



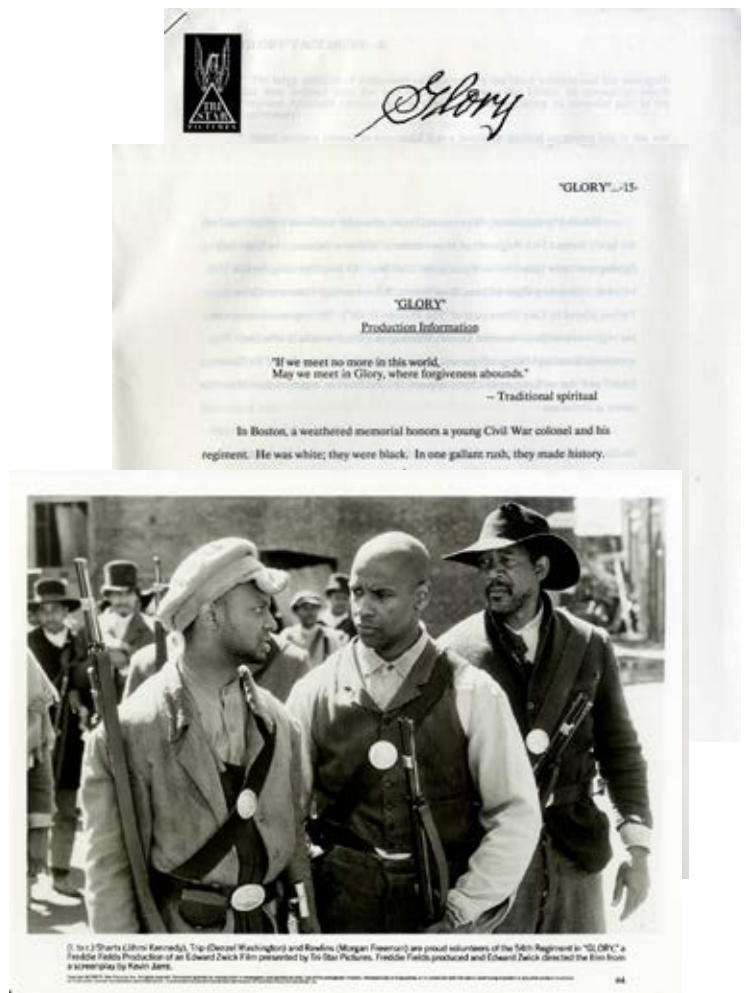
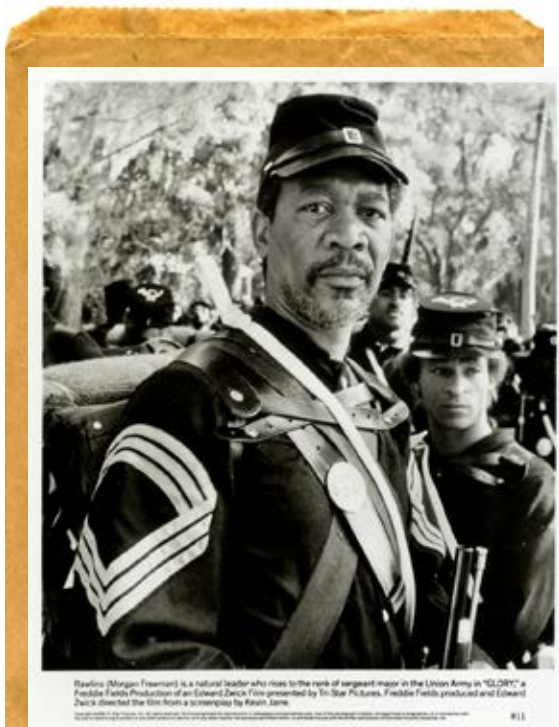
39. GLORY (1989) Press kit



[Hollywood]: Tri-Star Pictures, 1989. Vintage original press kit, 9 x 12" (23 x 30 cm.), printed pictorial portfolio, with 8 printed supplements of between 1 and 3 pp., a 33 pp. pamphlet, and 131 photos 8 x 10" (20 x 25 cm.), some creasing to portfolio, fine in near fine covers.

Major African American acting talent was on display in this Civil War film, including Denzel Washington, Morgan Freeman and Andre Braugher.

\$325.00



40. CHARLIE MINGUS ON THE BASKETBALL COURT (1944)

Hollywood: Herbert Holcombe, [ca. 1944] Vintage original 8 x 10" (20 x 25 cm.) black-and-white print still photo, near fine, with stamp on verso "HERBERT HOLCOMBE PHOTOGRAPHER HOLLYWOOD".

There was a period in Los Angeles black entertainment history when many night clubs, traveling musicals and bands would form their own basketball teams. This is a photo of seven musicians and performers who were appearing in the musical SWEET N' HOT, which was promoted as "The Greatest Negro All Star Musical to Hit the Coast". The show ran for eleven weeks at the Mayan Theatre in downtown Los Angeles and featured a young Dorothy Dandridge.

The legendary jazz composer and bass player Charlie Mingus can be seen at the right under the light. He grew up in Los Angeles in the Watts area, and he would have been all of 20 when the photo was taken. Among the others seen here are Leonard Reed, Lee Young (Lester Young's brother), Sneaks of the Sneaks and Emil dance team, tenor player Maxwell Davis, Calvin Jackson, Marques Haynes and Carmen O'Leary. Accompanied by a letter from jazz scholar Bill Reed. This is an extraordinarily early photo of the great Mingus.

\$500.00



TO WHOM IT MAY CONCERN

OCTOBER 15, 2020

SUBJECT: "Sweet n' Hot basketball team photo

Circa: 1944. There was a period in Los Angeles Black entertainment history when many night clubs, traveling musicals, bands, etc. formed their own basketball teams. This is a photo of Sweet n' Hot musicians and entertainers of an L.A. Musical performed at the city's Mayan Theatre. The players pictured are, most notably, Charlie Mingus (far right under light) - and Leonard Reed - Lee Young (Lester Young's brother) - "Sneaks" of Sneaks and Emil dance team - tenor player Maxwell Davis - Calvin Jackson - Marques Haynes - Carmen O'Leary

Bill Reed
Bill Reed

41. CHARLIE PARKER, SARAH VAUGHAN (1947)

[Chicago, 1947] Vintage original 11 x 8 1/2" (28 x 22 cm.) black-and-white print still photo, fine.

A remarkable and literally unique vintage candid photo of two great jazz icons, accompanied by a letter of provenance from jazz scholar Bill Reed, which states:

"While touring in a 1947 Jazz at the Philharmonic revue, the two great artists photographed here are seen casually browsing in a Chicago record store. The photo was given to me by the late jazz singer Francine Griffin who I was interviewing for a web site, Songbirds. It was taken by her deceased husband (name unknown to me) who was an amateur photographer."

Vaughan appears to be autographing one of her records. Vintage photos of Parker are very scarce.

\$1,000.00



OCTOBER 14, 2020

TO WHOM IT MAY CONCERN

SUBJECT: SARAH VAUGHAN, CHARLIE PARKER RECORD SHOP PHOTOS

While touring in a 1947 Jazz at the Philharmonic revue, the two great artists photographed here are seen casually browsing in a Chicago record store. The photo was given to me by the late jazz singer Francine Griffin who I was interviewing for a web site, Songbirds. It was taken by her deceased husband (name unknown to me) who was an amateur photographer. The photo was in her possession and she said that this particular copy was unpublished and that it was the only one that she had ever given out. I, too, have never parted with that copy until now. Vaughan appears to be autographing a copy of a recording.

Bill Reed
 Bill Reed

42. DUKE ELLINGTON (1950)

[Hollywood]: Universal Pictures, 1950. Vintage original 10 x 8" (25 x 20 cm.) black-and-white print still photo, just about fine.

Portrait of Duke Ellington at the piano for this Universal Pictures 15-minute short subject film in which he and his band play various of his classic numbers, including "Take the A Train".

\$375.00



"Copyright 1950 Universal Pictures Company, Inc. Permission granted for newspaper and Magazine reproduction. Any other use, including television, Prohibited."

43. ART TATUM (ca. 1945)

New York: Gale Agency, [ca. 1945]. Vintage original 10 x 8" (25 x 20 cm.) black-and-white print still photo, chip to blank right lower margin, sizing notes in red pencil in right blank margin, very good.

An exceedingly scarce portrait of legendary jazz pianist Art Tatum.

"His playing encompassed the styles of earlier musicians, while adding harmonic and rhythmic imagination and complexity. Acclaimed for his virtuoso technique, Tatum extended the vocabulary and boundaries of jazz piano, and established new ground in jazz through innovative use of reharmonization, voicing, and bitonality...

"Saxophonist Benny Green wrote that Tatum was the only jazz musician to 'attempt to conceive a style based upon all styles, to master the mannerisms of all schools, and then synthesize those into something personal.' Tatum was able to transform the styles of preceding jazz piano through virtuosity: where other pianists had employed repetitive rhythmic patterns and relatively simple decoration, he created 'harmonic sweeps of colour [...and] unpredictable and ever-changing shifts of rhythm'." (Wikipedia)

\$375.00



ART TATUM

GALE AGENCY, INC
48 West 48th Street
New York 19, N.Y.

44. ERROLL GARNER (ca. 1960s)

Collection of eleven (11) vintage original 8 x 10" (20 x 25 cm.) black-and-white print still photos. Ten are portraits of Garner, many of them inevitably at the piano. One is an artwork caricature of him done during his brief stint at MGM Records (1966-67), fine.

Garner was one of the great jazz piano artists in mid-century America.

"Erroll Garner was one of a kind... He swung mightily, yet he stood outside the swing

tradition; he played orchestrally, and his style was swooningly romantic, yet he could be as merciless on a tune as Fats Waller...His tumbling, percussive, humorous style was entirely his own." (Cook and Morton, Penguin Guide to Jazz on CD, p. 549)

\$450.00



ERROLL GARNER

520 Fifth Avenue
New York, N.Y.



ERROLL GARNER exclusively on MGM RECORDS 



ERROLL GARNER 323 Fifth Avenue New York 36, New York

45. COMPLETE CATALOG BLUE NOTE RECORDS [1944]

New York: Blue Note Records, [1944]. Single leaf folded four times, paper tanned with a small paper clip mark to top of rear, near fine.

Blue Note Records, founded in 1939, was a very important label for African American jazz musicians.

"The Blue Note label initially consisted of Lion and Max Margulis, a communist writer who funded the project. The label's first releases were traditional 'hot' jazz and boogie woogie, and the label's first hit was a performance of 'Summertime' by soprano saxophonist Sidney Bechet, which Bechet had been unable to record for the established companies. Musicians were supplied with alcoholic refreshments, and recorded in the early hours of the morning after their evening's work in clubs and bars had finished. The label soon became known for treating musicians uncommonly well -- setting up recording sessions at congenial times, and allowing the artists to be involved in all aspects of the record's production.

"Willing to record artists that most other labels would consider to be uncommercial, in December 1943 the label initiated more sessions with artists such as pianist Art Hodes, trumpeter Sidney DeParis, clarinetist Edmond Hall, and Harlem stride pianist James P. Johnson, who was returning to a high degree of musical activity after having largely recovered from a stroke suffered in 1940."
(Wikipedia)

\$200.00



RETROSPECTIVE . . .

● SINCE its inception in 1939, BLUE NOTE has occupied an unchallenged place of distinction on the musical scene.

● BLUE NOTE was first to explore the jazz field with a consistent, articulate **point of view**. Its guiding principle, to identify "the impulse of hot jazz rather than its sensational and commercialized adornments," has never once been compromised. Its records, therefore, whether in the traditional modes or in the most recently evolved expressive patterns, are charged with implication.

● BLUE NOTE issued the first jazz piano solos of 12-inch size anywhere.

● It has issued the largest-scaled works of improvised jazz ever recorded—the two unexampled works of sustained musical thinking by Meade "Lux" Lewis: "The Blues" for piano (four 12-inch sides), and "Variations on a Theme" for harpsichord (four 12-inch sides).

● BLUE NOTE has contrived to demonstrate as fully as possible the scope of its artists' musical gifts. By recording them again and again, both as soloists and under different ensemble conditions, it has given them rare opportunity to reveal their multiple resources. BLUE NOTE has made an inestimable contribution toward affirming the stature of such artists as Meade "Lux" Lewis, Edmond Hall, Teddy Bunn, James P. Johnson, Sidney Bechet, Sidney de Paris, Frank Newton, Vic Dickenson, Sidney Catlett, J. C. Higginbotham, Arthur Shirley, Ike Quebec, and many others.

● Not least of all, BLUE NOTE has sought to interest new audiences of serious listeners. To such potentially unlimited audiences, often made hostile by the gross publicity and aggressive cultism which beset the field, BLUE NOTE continues to indicate and make credibly plain the enduring and significant values of jazz music.

- BN-17 CELESTIAL EXPRESS
PROFOUNDLY BLUE
(Featuring CHARLES CHRISTIAN)
- BN-18 EDMOND HALL BLUES
(Featuring EDMOND HALL)
JAMMING IN FOUR
EDMOND HALL CELESTE QUARTET
EDMOND HALL _____ Clarinet CHARLES CHRISTIAN _____ Guitar
MEADE "LUX" LEWIS _____ Piano ISRAEL CROSBY _____ Bass
- BN-19 NINETEEN WAYS OF PLAYING A CHORUS
SELF-PORTRAIT
- BN-20 SCHOOL OF RHYTHM
"FEELIN' TOMORROW LIKE I FEEL TODAY. . ."
MEADE "LUX" LEWIS
HARPSICHORD IMPROVISATIONS [BOOGIE WOOGIE]
- BN-21 BASS GOIN' CRAZY
SUITCASE BLUES
ALBERT AMMONS
PIANO IMPROVISATIONS
- BN-22 RISING TIDE BLUES
TELL YOUR STORY No. 2
MEADE "LUX" LEWIS
PIANO IMPROVISATIONS
- BN-23 CARELESS LOVE
MILK COW BLUES
JOSHUA WHITE TRIO
JOSHUA WHITE _____ Vocal & Guitar SIDNEY BECHET _____ Clarinet
WILSON MYERS _____ Bass
- BN-24 J. P. BOOGIE
GUT STOMP
- BN-25 BACK WATER BLUES
CAROLINA BALMORAL
- BN-26 IMPROVISATION ON PINE TOP'S
BOOGIE WOOGIE
CAPRICE RAG
- BN-27 MULE WALK — STOMP
ARKANSAW BLUES
JAMES P. JOHNSON
PIANO SOLOS

46. BLUE NOTE RECORDS CATALOG September, 1964

New York: Blue Note Records, 1964. Printed wrappers, [24] pp., light rubbing and edge wear with a tiny spot of loss at the top right corner, near fine.

A complete catalog of Blue Note Records LPs and 45 rpm records for this groundbreaking label which highlighted so many important African American jazz musicians. Among the many Black musicians whose work appeared on the Blue Note label were Horace Silver, Milt Jackson, Clifford Brown, Art Blakey, Sonny Rollins, John Coltrane, the Modern Jazz Quartet and Dexter Gordon.

\$300.00

**BLUE NOTE
RECORDS
CATALOG**

SEPTEMBER, 1964

THE FINEST IN JAZZ SINCE 1939
BLUE NOTE RECORDS INC./43 WEST 61 ST./NEW YORK 23

JANUARY 1939
TO JANUARY 1964

25 years
BLUE NOTE
THE FIRST NAME IN JAZZ

BEST IN MUSIC
BEST IN SOUND
BEST IN PRESENTATION

12" LONGPLAY 33 $\frac{1}{3}$

*An asterisk in front of BLP numbers indicates that these records are also available in STEREO. STEREO LP numbers are the same as Monaural LP numbers, but instead of BLP, they are designated BST with the number 8 in front of the Monaural LP number. For example: BLP 4017 in STEREO becomes BST 84017.

MODERN JAZZ SERIES

BLP 1501 - MILES DAVIS, VOL. 1
With Jay Jay Johnson, Jackie McLean, Art Blakey, Kenny Clarke, etc.

BLP 1502 - MILES DAVIS, VOL. 2
With Horace Silver, Jay Jay Johnson, Percy Heath, Art Blakey, etc.

BLP 1503 - THE AMAZING BUD POWELL, VOL. 1
With Faté Navarro, Sonny Rollins, Ray Haynes, Max Roach, etc.

BLP 1504 - THE AMAZING BUD POWELL, VOL. 2
With George Duvivier, Artur Taylor, etc.

BLP 1505 - THE EMINENT JAY JAY JOHNSON, VOL. 1
With Clifford Brown, John Lewis, Kenny Clarke, etc.

BLP 1506 - THE EMINENT JAY JAY JOHNSON, VOL. 2
With Hank Mobley, Horace Silver, Wynton Kelly, Kenny Clarke, Sabu, Charlie Holman, etc.

BLP 1507 - THE JAZZ MESSENGERS AT THE CAFE BOHEMIA, VOL. 1
With Kenny Durham, Hank Mobley, Horace Silver, Doug Watkins, Art Blakey

BLP 1508 - THE JAZZ MESSENGERS AT THE CAFE BOHEMIA, VOL. 2

BLP 1509 - MILT JACKSON
With John Lewis, Percy Heath, Kenny Clarke, Lou Donaldson and THE THELONIOUS MONK QUIN-
TET

BLP 1510 - THELONIOUS MONK, VOL. 1
With Milt Jackson, Art Blakey, etc.

BLP 1511 - THELONIOUS MONK, VOL. 2
With Kenny Durham, Max Roach, Art Blakey, Idressa Sullivan, etc.

BLP 1512 - A NEW STAR—A NEW SOUND
JIMMY SMITH AT THE ORGAN, VOL. 1

BLP 1513 - DETROIT-NEW YORK JUNCTION
THAD JONES with Billy Mitchell, Kenny Burrell, Tommy Flanagan, Oscar Pettiford, Shadow Wilson

BLP 1514 - THE CHAMP—JIMMY SMITH, VOL. 2
The "New Sound" on the Organ

BLP 1515 - JUTTA HIPP AT THE HICKORY HOUSE, VOL. 1
With Peter Ind, bass; Ed Thigpen, drums

BLP 1516 - JUTTA HIPP AT THE HICKORY HOUSE, VOL. 2

BLP 1517 - GIL MELLE—PATTERNS IN JAZZ
With Eddie Bert, Joe Cinderella, Oscar Pettiford, Ed Thigpen

BLP 1518 - HORACE SILVER and THE JAZZ MESSENGERS
With Kenny Durham, Hank Mobley, Doug Watkins, Art Blakey

BLP 1519 - HERBIE NICHOLS TRIO
With Al McKibbon, Teddy Kotick, Max Roach

BLP 1520 - HORACE SILVER TRIO and SPOTLIGHT
ON DRUMS: ART BLAKEY—SABU
With Gene Ranney, Curly Russell, Percy Heath, Art Blakey, Sabu

BLP 1521 - A NIGHT AT BIRDLAND WITH THE ART BLAKEY
QUINTET, VOL. 1
With Clifford Brown, Lou Donaldson, Horace Silver, Curly Russell

BLP 1522 - A NIGHT AT BIRDLAND WITH THE ART BLAKEY
QUINTET, VOL. 2

BLP 1523 - INTRODUCING KENNY BURRELL, GUITAR
With Candido, Paul Chambers, Tommy Flanagan, Kenny Clarke

BLP 1524 - KENNY DORHAM—ROUND MIDNIGHT AT THE
CAFE BOHEMIA
With J. R. Monterose, Kenny Burrell, Bobby Timmons,
etc.

BLP 1525 - THE INCREDIBLE JIMMY SMITH, VOL. 3
The "New Sound" on the Organ

47. THE STRANGE ONE (1957)

[Hollywood]: Columbia Pictures, 1957. Archive of twenty (20) vintage original black-and-white print still photos, measuring from 7 1/2 x 9 1/2" (19 x 24 cm.) to 8 x 10" (20 x 25 cm.). Four keybook photos were mounted on cardboard by the studio, with studio stamps and descriptive text on verso, just about fine.

Jack Garfein directed this film, adapted for the screen by Calder Willingham from his play END AS A MAN.

"A young cadet in military school (Ben Gazzara) takes brutal pleasure in mentally and physically assaulting his comrades; strange going-on with broom handles, enema bags, and gag reflexes pepper a narrative that continually conflates homoerotic innuendo with sadistic violence." (Benshoff and Griffin, *Queer Images*, p. 90)

\$375.00



EAM-18...SMOKE-OUT - Cigarette-smoking Jocko De Paris (Ben Gazzara) blows smoke in the face of tobacco-abstaining cadet Maynard Simmons (Arthur Storch), to the amusement of De Paris' roommate, Harold Koble (Pat Hingle), in Sam Spiegel's "End as a Man," Horizon-American production for Columbia release.



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BEN GAZZARA in THE STRANGE ONE
 Introducing GOLD NIELSON with STACY KATHMAN, KATHLEEN HAYES
 BOB BRIDGES, JEFFREY BRIDGES and GARDNER BUCKLEY
 A BRADDOCK PRODUCTION A COLUMBIA PICTURES
 57/137

48. PORTRAIT OF JASON (1967)

New York: Film-Makers Distribution Center, [1967]. Two (2) vintage original 8 x 10" (20 x 25 cm.) black-and-white print still photos: one with scattered creases, one with stamp on verso of Film-Makers Distribution Center, near fine.

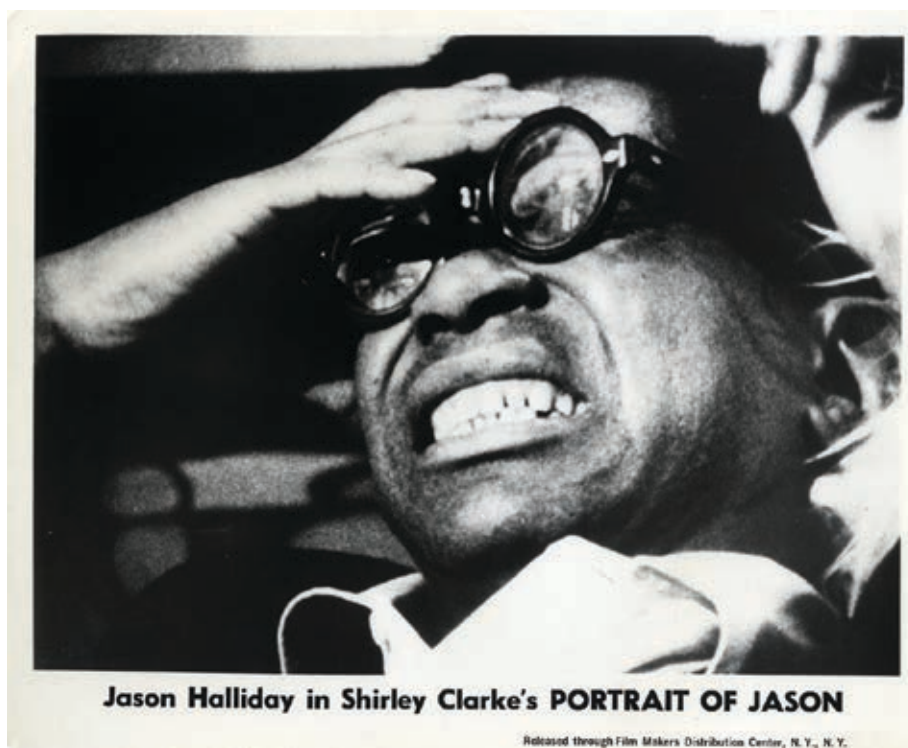
Shirley Clarke's searing documentary, a monologue delivered to the camera by Jason Holliday, a Black gay man, who talks about his life (the tacit and explicit racism which he has been forced to endure, and about the homophobia which he has also experienced), along with his hopes for a night club career. This film is a landmark in LGBTQ film.

"A stuffy room at the Chelsea Hotel is the stage for the magnetic Jason Holliday and his profound discourses on sexuality, race, and class. Over the course of a long December night auteur Shirley Clarke crafts a singular commentary on cinematic spectatorship as she and her partner, Carl Lee, train the camera's gaze on Jason while he tells us stories: his upbringing as a queer black man, aspirations of being a cabaret dancer, otherness in a ceaselessly hostile world.

"When refraction from Jason's fervency threatens to reveal their intentions, Clarke and Lee warp their own notions of authorship, confronting Jason from behind the camera in increasingly lacerating ways. Portrait of Jason is a herald of modern identity politics, in which Clarke fires a dire warning shot about the differences between representation and characterization." (moma.org)

Although the film had a minimal release (a tiny number of college campuses booked it for screening in 16mm.), any original paper from it has, to date, never turned up -- until these two precious photos of Holliday from the film recently surfaced.

\$350.00



Jason Halliday in Shirley Clarke's PORTRAIT OF JASON

Released through Film Makers Distribution Center, N.Y., N.Y.

49. MULTIPLE MANIACS (1970)

[Baltimore: Dreamland Studios, 1970]. Vintage original 11 x 8 1/2" (28 x 21 cm.) mini-poster, fine.

An extremely scarce mini-poster for John Waters' second feature film, with what had by then become his stock company (Divine, Mink Stole, David Lochary, Edith Massey and others). The plot involves a traveling troupe of sideshow freaks whose free shows (known as the "Cavalcade of Perversions") end in the murder of all the attendees -- and, near the film's conclusion, Divine gets raped by a giant lobster.

There was a larger poster also created for this world premiere; it is impossibly rare.

\$1,250.00



50. PINK FLAMINGOS (1972)

[Baltimore: Dreamland Studios, 1970]. Vintage original 11 x 8 1/2" (28 x 21 cm.) mini-poster, fine.

A mini-poster for John Waters' third feature film, which put him and his stock company of actors on the map. This poster was only used on the weekend of the film's world premiere on the campus of the University of Baltimore.

\$850.00



51. THE ROCKY HORROR PICTURE SHOW (1975) Press kit

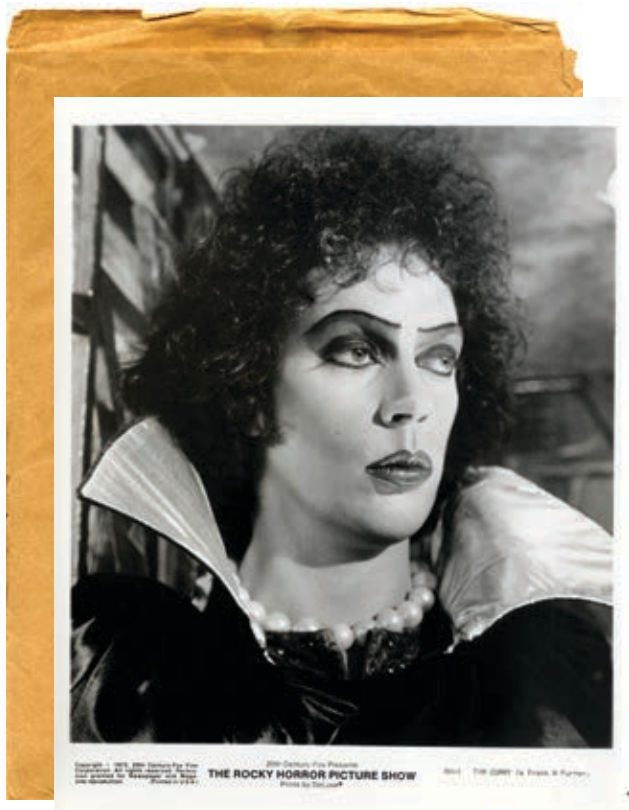
[Hollywood]: Twentieth Century Fox, 1975. Vintage original 12 x 9" (31 x 23 cm.) press kit, printed portfolio, with twelve 1 and 2 pages, and one 9 pages, Inserts, Production Information Guide and 14 photos mostly 8 x 10" (20 x 25 cm.), just about fine.

The original 70s transgressive classic "uses the icons and conventions of two different genres in order and contrast and critique the social and

cultural meanings found in them... by combining the horror film and the musical and by demonstrating that, although they are both queer in many ways, they are ultimately incompatible" (Benshoff and Griffin, *Queer Images*, pp. 147-8)

\$1,000.00





FROM: GORDON ARMSTRONG "THE ROCKY HORROR PICTURE SHOW"
 National Publicity Director
 20th Century-Fox Film Corp.
 1345 Avenue of the Americas
 New York, New York 10019
 212-562-6000

PRINCIPAL CAST

Dr. Frank N. Furter.....TIM CURRY
 Janet Weiss.....SUSAN SARANDON
 Brad Majors.....BARRY BOETWICK
 Biff Raff.....RICHARD O'BRIEN
 Magenta.....PATRICIA QUINN
 Columbia.....LITTLE NELL
 Dr. Everett V. Scott.....JONATHAN ADAMS
 Rocky Horror.....PETER HINWOOD
 Eddie.....KEATLOAF
 The Criminologist.....CHARLES GRAY

PRINCIPAL STAFF

Executive Producer.....LOU ADLER
 Producer.....MICHAEL WHITE
 Director.....TIM SHARMA
 Associate Producer.....JOHN GOLDSTONE
 Original Musical Play, Music
 and Lyrics by.....RICHARD O'BRIEN
 Screenplay by.....TIM SHARMA
 RICHARD O'BRIEN
 Musical Direction and
 Arrangements by.....RICHARD HARTLEY
 Director of Photography.....PETER SUSCHITZKY
 Film and Music Editor.....GRAEME CLIFFORD
 Design by.....BRIAN THOMSON
 Original Costumes Designed by.....DICK HANE

###

52. THEDA BARA / SALOME (1918) by Witzel

[Hollywood: Fox Studios, 1918]. Vintage original 8 x 10" (20 x 25 cm.) sepia-toned double weight matte finish print photo, fine.

Though she is now iconic as "The Vamp", Theda Bara played a wide variety of roles in early American silent films. She played many of the greatest roles of theatre, literature and film and her resume reads like that of the greatest actresses in theatre history. The roles ranged from modern day vamps to the greatest vamps in history including CLEOPATRA, MADAME DU BARRY, SALOME and CAMILLE, to the romantic virginal characters of ROMEO AND JULIET, KATHLEEN MAVOUREEN, and EAST LYNN to the adventurous of UNDERTWO FLAGS.

Much of the same creative staff from Bara's hit CLEOPATRA were assembled for this retelling of John the Baptist and his fate with the lady of the seven veils. That team included George James Hopkins who was responsible for the production art, set and costume design --

elements which helped create the legendary star for whom we now have only a still photograph record for the most part. Hopkins, who started his career with Bara would become a legendary set decorator with eleven shared Academy Award nominations and four wins. This, along with most of Bara's work, is a lost film.

In this portrait, signed at the lower right "Witzel, LA", Bara stands in front of a mantle strewn with various veils. Albert Walter Witzel (1879-1929) founded Witzel Studios in Los Angeles in 1909. He rapidly became one of the preeminent portrait photographers in the city, and he did many portraits of actors in the then young film business.

\$750.00



53. RUDOLPH VALENTINO / THE FOUR HORSEMEN OF THE APOCALYPSE (1921)

[Hollywood] Metro Pictures, 1921]. Vintage original 8 x 10" (20 x 25 cm.) sepia-tinted double weight matte photo, near fine.

The film which made Rudolph Valentino a legend. It earned ten million dollars during its initial release (\$300 million in today's dollars) and is famous for the torrid tango scene. To this day it's one of the most visually stunning of all American silent films. It was placed on the National Film Registry in 1995.

This portrait of Valentino is in his dance costume as character Julio Desnoyers.

\$500.00



54. ALLA NAZIMOVA, RUDOLPH VALENTINO / CAMILLE (1921)

[Hollywood: Metro Pictures, 1921]. Vintage original 8 x 10" (20 x 25 cm.) double weight matte finish photo, fine.

Alla Nazimova and Rudolph Valentino as the star-crossed lovers in this silent film adapted from Alexandre Dumas' *La Dame aux Camélias*. After his breakthrough the year before in *THE FOUR HORSEMEN OF THE APOCALYPSE*, Valentino was by now on the edge of stardom and his next film, *THE SHEIK*, would cement his ascendance in the world of film.

Photos from this film are very scarce, especially in this double weight format.

\$450.00



55. RUDOLPH VALENTINO / A SAINTED DEVIL (1924)

[Hollywood: Paramount Pictures, 1924]. Vintage original 10 x 8" (25 x 20 cm.) borderless black-and-white print still photo, very minor wear at edges, near fine.

An appropriately smouldering image of Rudy Valentino as a Spanish nobleman.

\$450.00





WATCH YOUR CREDIT LINE
 PHOTOGRAPH BY
 NEALSON SMITH

56. RUDOLPH VALENTINO / SON OF THE SHEIK (1926) - 1

[Hollywood: United Artists, 1926]. Vintage original 8 x 10" (20 x 25 cm.) black-and-white print still photo, small mended tear in blank upper right, about fine.

Sequel film to THE SHEIK which would be Rudolph Valentino's last film. He plays a dual role, as both the Sheik and his son. As the son he ravages dancing girl Vilma Banky in his tent palace, and much of the adventurous action is played for fun. Banky's father and gang do not care for what is going on in the lover's lair, so they capture and torture Valentino.

Valentino as Ahmed the Sheik takes a striking pose in this full-length character shot. Photo is coded "V-3-7". Stamped by photographer Nealson Smith on verso.

\$450.00

57. RUDOLPH VALENTINO / SON OF THE SHEIK (1926) - 2

[Hollywood: United Artists, 1926]. Vintage original 8 x 10" (20 x 25 cm.) black-and-white single weight glossy silver gelatin print still photo, fine.

Rudolph Valentino smoulders while holding a cigarette in this close-up image coded "V-3-1A70". Stamped by photographer Nealson Smith on verso.

\$450.00



58. RUDOLPH VALENTINO / SON OF THE SHEIK (1926) - 3

[Hollywood: United Artists, 1926]. Vintage original 9 x 10" (23 x 25 cm.) black-and-white single weight glossy silver gelatin print still photo, fine.

In perhaps the most famous image from the film, Rudolph Valentino tears open his costume to reveal his torture wounds to Vilma Banky. Photo is coded "V-3-1-94". Stamped by photographer Nealson Smith on verso.

\$500.00



59. HOLLYWOOD STARS AT SANTA MONICA BEACH (1926)

[Santa Monica, 1926]. Vintage original 7 1/2 by 9 3/4" (19 x 24 cm.) sepia-tinted silver gelatin double weight print still photo, fine.

This image of the eclectic Hollywood elite was taken for Richard Barthelmess' birthday party at the Santa Monica beach home of Constance Talmadge. Other sources say that it was at the beach home of her sister Natalie Talmadge (Mrs. Buster Keaton). Both had homes at the beach at the time. Constance's home was at 1020 Beach Road (now Pacific Coast Highway).

Barthelmess' birthday fell in May and he had gathered an interesting group including Rudolph Valentino, who would die just a few months later while on tour in New York City. Beatrice Lillie was in town to make a rare film appearance in *EXIT LAUGHING* and Fatty Arbuckle was still part of the crowd, though working only in uncredited bits.

Those in the photo are:

Top row: Roscoe "Fatty" Arbuckle, Mae Murray, Ward Crane, Virginia Valli, Ronald Colman, Bessie Love, Jack Pickford, Rudolph Valentino, Pola Negri.

Middle row: Maitland Rice, Chris Goulding, Louella Parsons, Lila Lee, Carmel Myers, Alan Forest, Bert Lytell, Claire Windsor, Richard Barthelmess, Constance Talmadge, Beatrice Lillie, Al Hall, Dorothy Dalton, Mrs. John Robertson, Helen Ferguson, Agnes Ayres, John Robertson, Mrs. Talmadge, Marquis Henri De La Falaise, Marshall Neilan, Howard Hughes, unknown.

Bottom row (sitting): Antonio Moreno, Prince David Mdivani, Charles Lane, Edmund Goulding, Henry D'Arcy, unknown, Harry D'Arrast, Doris Deau, Mae McAvoy, Eddie Kane, Natalie Talmadge, Daisy Canfield Danziger, unknown, Alastair Mackintosh, Kittie Scalla, Blanche Sweet.

There are no condition issues. We once before saw an example of this photo, which had an attached paper blurb (absent in the photo we are currently offering) with a date of June 19, 1926.

\$650.00



60. DOLORES DEL RÍO / JOANNA (1925)

[Hollywood: First National, 1925]. Vintage original 6 1/2 x 9" (16 x 22 cm.) black-and-white single weight borderless glossy silver gelatin print still photo, a pinhole at upper right corner, minor curling, about fine.

Hollywood's first Mexican female star. JOANNA was Dolores del Río's very first film, and was directed by Edwin Carewe. She played a supporting role.

This rare early portrait captures del Río's natural beauty before the Hollywood makeup artists worked to change her appearance. There is a stamp on the verso which appears to read "Woodbury, LA".

\$750.00



61. MYRNA LOY (1927)

[Hollywood: Warner Brothers, 1927]. Vintage original 10 x 8" (25 x 20 cm.) black-and-white print still photo, near fine or better. With printed studio text on verso and the stamp of a photo agency, also a date stamp indicating that a newspaper used this 1927 image decades later, in 1980.

1925 as an extra and working her way up to small parts. Two years later, Warner Brothers gave her the star treatment. During the 1920s, Warners cast her in exotic roles, often *femmes fatales*.

An extremely early portrait of Myrna Loy. She was all of 21, having started her film career in

\$450.00

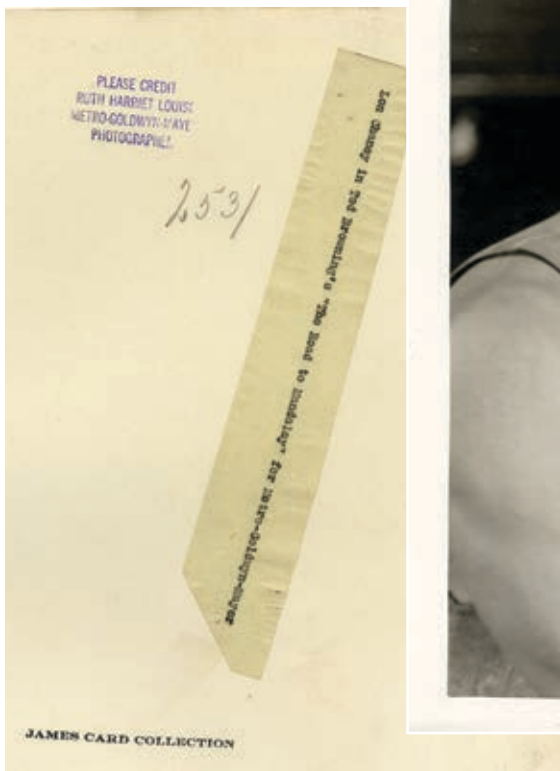


62. LON CHANEY / THE ROAD TO MANDALAY (1926)

[Hollywood: MGM, 1926] Vintage original 13 1/2 x 10 1/2"
(34 x 27 cm.) black-and-white print still photo, fine.

A very intense portrait of Lon Chaney in this Tod Browning film, which now only exists in partial form. With a descriptive paper snipe as well as a photographer stamp of Ruth Harriet Louise on verso, as well as a stamp indicating that it was once part of the distinguished collection of film curator James Card.

\$850.00



63. LOUISE BROOKS (ca. 1927)



[Hollywood: Paramount Pictures, ca. 1927] Vintage original 10 x 8" (25 x 20 cm.) black-and-white print still photo, near fine. On verso is stamp of photographer Gene Robert Richee and an affixed studio promotional text blurb, just about fine.

A portrait of Louise Brooks in a velvet jacket and satin trousers.

\$1,650.00





64. THE BITTER TEA OF GENERAL YEN (1933)

[Hollywood: Columbia Pictures, 1933] Vintage original 10 x 8" (25 x 20 cm.) black-and-white print still photo, fine.

Director Frank Capra's film is certainly one of the ultimate pre-Code masterpieces, which deals with subject matter which would very shortly be considered taboo.

In this portrait of Barbara Stanwyck, which represents the film's dramatic finale, she is

wearing the elaborate, richly-embroidered dress offered to her by General Yen (Nils Asther) early in the film, which she had spurned (along with his sexual advances). Here, in wearing the dress, she indicates her willingness to sleep with a man of color.

\$1,000.00

65. BALL OF FIRE (1941)

[Hollywood: RKO, 1941] Vintage original 9 1/2 x 7 1/2" (24 x 19 cm.) black-and-white borderless print still photo, fine.

Howard Hawks directed this classic screwball comedy, from a script by Billy Wilder and Charles Brackett. It is a zany comedy about a cloistered group of academics working on a new encyclopedia who encounter a sassy nightclub singer (Barbara Stanwyck) who is hiding out from the police.

This charming photo shows Stanwyck with drummer Gene Krupa, who appears in a nightclub sequence.

\$375.00



66. KATHARINE HEPBURN (ca. 1936)

*[Hollywood: RKO, ca.
1936] Vintage original
10 x 8" (25 x 20 cm.)
black-and-white print
still photo, just
about fine.*

A striking portrait of
Katharine Hepburn from
very early in her film
career at RKO.

\$450.00





67. KATHARINE HEPBURN / CHRISTOPHER STRONG (1933)

[Hollywood: RKO Radio Pictures, 1933]. Vintage original 8 x 10" (20 x 25 cm.) black-and-white print still photo. Notations on verso in pencil for use in publication do not show through, near fine or better.

from her second movie, and her first one in a starring role, here as the doomed aviatrix in the film's tragic finale.

Katharine Hepburn in a particularly scarce image

\$375.00

68. KATHARINE HEPBURN (ca. 1936) by Ernest Bachrach

[Hollywood: RKO Pictures, ca. 1935] Vintage original 11 3/4 x 11 3/4" (30 x 30 cm.) black-and-white borderless print still photo, mounted at the time on artboard, one small pinhole at top, just about fine.

A particularly striking portrait of Katharine Hepburn, most likely for either *QUALITY STREET* or *A WOMAN REBELS*. This photo is similar to other oversized Ernest Bachrach portraits of her that we have handled, which were also mounted at the time on some kind of artboard.

\$1,650.00



69. KATHARINE HEPBURN, LUCILLE BALL / STAGE DOOR (1937)

[Hollywood: RKO Radio Pictures, 1937]. Vintage original 7 x 9 3/4" (20 x 25 cm.) black-and-white print still photo, near fine.

Katharine Hepburn and Lucille Ball on the set working with director Gregory LaCava on this classic ensemble film about young women trying to break into the theater. With a stamp on back of RKO and copyright date of 1937.

\$375.00

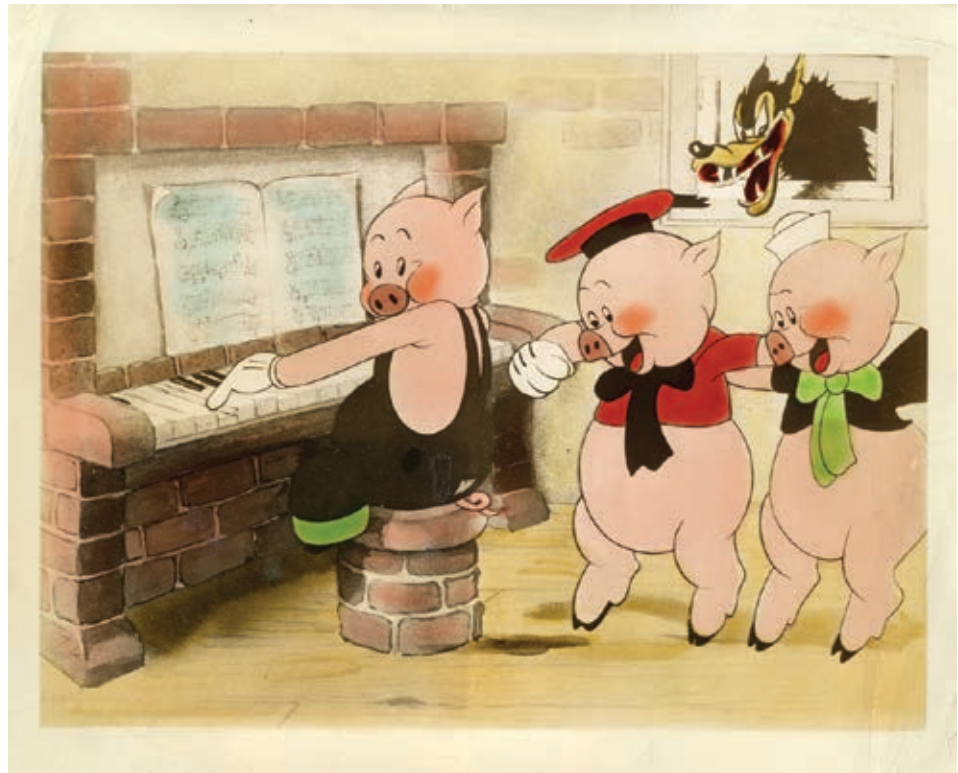


70. THREE LITTLE PIGS (1933)

[Hollywood: United Artists, 1933]. Vintage original 8 x 10" (20 x 25 cm.) hand-tinted color print photo, just about fine. With an unattached snipe which was used for the film's 1947 re-issue (the photo itself is definitely from the original 1933 release).

An exceedingly scarce image in color of one of Walt Disney's most famous early animated short films.

\$500.00



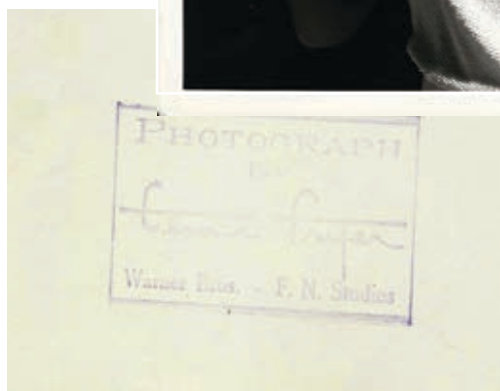
Extra! Walt Disney's
ALL-TIME CARTOON
MASTERPIECE
"3 LITTLE PIGS"

71. JEAN MUIR (1935) by Elmer Frye

[Hollywood: Warner Brothers, 1935]. Vintage original 8 x 10" (20 x 25 cm.) black-and-white single weight glossy silver gelatin print still photo, fine. Stamp on verso of photographer Elmer Fryer.

Lovely Jean Muir was a rising leading lady at Warner Brothers in 1935, appearing in some of their more experimental works such as *AS THE WORLD TURNS* and *A MIDSUMMER NIGHT'S DREAM*. Though she worked steadily into the early 1940s, her great love was acting in theatre and she combined both stage and film work.

\$200.00



72. AVA GARDNER (1946)

[Hollywood]: Universal Pictures, 1946. Vintage original 10 x 8" (25 x 20 cm.) black-and-white print still photo, just about fine. Studio promotional text is affixed to verso.

This photo was printed as Universal was preparing to release the classic film noir THE KILLERS, in which Ava Gardner delivered a star-making performance.

\$325.00



AL

AVA GARDNER UNIVERSAL

Accessories pair off to cut costume capers that add zest and originality to fall fashions. Forecasting accessory news for fall is this John Frederics combination of hat and vestee worn by Ava Gardner who will soon be seen in Universal's "The Killers." It is hand-knit white wool with gold threads. The vestee shows turtle neck and her hat is enlivened with gold mesh veiling.

*

73. AVA GARDNER / ONE TOUCH OF VENUS (1948)

[Hollywood]: Universal Pictures, 1948. Vintage original 10 x 8" (25 x 20 cm.) black-and-white print still photo, near fine. Studio promotional text is affixed to verso.



Portrait of Ava Gardner in ONE TOUCH OF VENUS.

\$325.00

Introducing Ava Gardner, the gal who adds sex to the stratosphere in her role as a movie Venus in the Lester Cowan production, "One Touch of Venus," to be released by Universal-International. The film, directed by William Seiter, was adapted for the screen from the Broadway musical of the same name and also stars Robert Walker, Dick Haymes and features Olga San Juan. (1570-F38) - 11 x 14

74. MARILYN MONROE / LOVE HAPPY (1949)

[Hollywood]: United Artists, 1949. Vintage original 10 x 8" (25 x 20 cm.) black-and-white print still photo, fine.

An image of a young Marilyn Monroe from the earliest days of her film career, for this comedy, the last film with the three Marx Brothers working together on screen.

\$750.00



75. MARILYN MONROE GOES TO COURT (1954)

Las Vegas: Bernard of Hollywood, [1954]. Vintage original 7 ¼" x 9 ½" (18 x 23 cm.) black-and-white print still photo, near fine. Photographed by Bernard of Hollywood (as stamped on verso), famously known for his pin-up portraits. Sizing markings and date of February for publication use are also present on verso.

Marilyn Monroe is seen leaving her home with her attorney Jerry Geisler on the day of her divorce from Joe DiMaggio. Monroe announced her divorce on Oct. 6, 1954, after nine months of marriage, claiming mental cruelty. DiMaggio wanted a stay-at-home wife.

\$750.00



76. JEAN SEBERG / BONJOUR TRISTESSE (1957)



[Hollywood]: Columbia Pictures, 1957. Vintage original 10 x 8" (25 x 20 cm.) black-and-white print still photo, very slight spotting, near fine. Stamp of Columbia Pictures on verso.

This portrait of Jean Seberg is coded "BT-4-AD".

\$350.00



77. JEAN SEBERG / THE MOUSE THAT ROARED (1959)

*[Hollywood]: Columbia Pictures, 1959.
Vintage original 10 x 8" (25 x 20 cm.)
black-and-white print still photo, fine.*

After Jean Seberg's initial appearances in SAINT JOAN (1957) and BONJOURTRISTESSE (1958), Columbia cast her as the female lead in THE MOUSE THAT ROARED, a farce starring Peter Sellers.

This sweet portrait of her holding a little mouse shows her still very young (she was 20 when she shot this film). As most of the promotional materials for this film focused on Sellers, it is difficult to find much of anything focusing on her.

\$300.00



78. JEAN SEBERG / LILITH (1964)

[Hollywood]: Columbia Pictures, 1964. Vintage original 10 x 8" black-and-white print still photo, just about fine.



Jean Seberg starred opposite Warren Beatty in what was to be director Robert Rossen's final film. Beatty plays an occupational therapist at a private mental institution, who becomes dangerously obsessed with a beautiful, seductive, schizophrenic patient played by Seberg, in one of her most haunting performances.

\$350.00

79. JEAN SEBERG / BIRDS IN PERU (1968)

[New York: Regional Film Distributors, 1968]. Vintage original 10 x 8" (25 x 20 cm.) black-and-white print still photo, just about fine.

BIRDS IN PERU was a French film in which Jean Seberg starred opposite Maurice Ronet. Novelist Romain Gary (to whom Seberg was then married) adapted the screenplay from his story, and he directed the film as well.

\$300.00



80. JOHNNY O'CLOCK (1946) Archive of 18 photos

[Hollywood]: Columbia Pictures, 1946. Archive of eighteen (18) vintage original 8 x 10" (20 x 25 cm.) black-and-white print still photos, 14 of which have paper snipes on verso with descriptive text as well as stamps identifying photographer Christie. Near fine..

Powell starred as Johnny, a classy gambling house operator who gets into trouble with his crooked partners and the law.

For more details visit our listing at walterfilm.com.

Robert Rossen made his directorial debut for this film, for which he also wrote the screenplay. Dick

\$350.00





81. THE HITCH-HIKER (1953) Archive of 12 photos

[Hollywood]: RKO, 1953. Set of twelve (12) vintage original 8 x 10" (20 x 25 cm.) black-and-white print still photos. Spotting in bottom margin of one, some scattered signs of light use, very good.

This grim movie, about two men on a fishing trip who pick up two hitchhikers who turn out to be murderous escaped prisoners, is remarkable in its own right as a classic low-budget suspense film. But it is also a landmark, as the first film noir

directed by a woman. The redoubtable Ida Lupino masterfully helmed this classic. The photos wonderfully illustrate the tension in the film.

For more details visit our listing at walterfilm.com.

\$300.00





THE FLAMINGO presents
"THE WITCH HUNT"
Distributed by M.G. MAYER PICTURES, INC.

53/113



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"THE WITCH HUNT"
Distributed by M.G. MAYER PICTURES, INC.

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53/113

82. THE MANCHURIAN CANDIDATE (1962) Archive of 18 photos

[Hollywood]: United Artists, 1962. Set of eighteen (18) vintage original black-and-white print still photos, varying from borderless 7 1/4 x 9 1/4" (18 x 23 cm.) to 8 x 10" (20 x 25 cm.). Some photos have stickers on verso of a photo rental agency, two have studio text affixed to verso. One photo has a chip in left top margin, overall near fine.

adapted from a novel by Richard Condon, with memorable performances from Frank Sinatra, Laurence Harvey, Janet Leigh and Angela Lansbury .

For more details visit our listing at walterfilm.com.

A substantial visual archive for John Frankenheimer's devastating Cold War-era film noir

\$300.00





THE WIZARD OF OZ

The Wizard of Oz is the most recognized film of all time. Its status is legendary, and any original ephemera of 1939 is a collector's and archivist's gold. From L. Frank Baum's popular children's classic, the film referring to the book opens with the title "For nearly forty years this story has given faithful service to the Young in Heart; and Time has been powerless to put its kindly philosophy out of fashion."

For 80 plus years since, the movie has become beloved by new generations who still find this message true. The brilliant cast members each became film legends for the characters they portrayed. Celebrating a new year, we present a fine array of original 1939 production stills for your consideration.



83. THE WIZARD OF OZ (1939) Judy & the Munchkins

[Hollywood] Metro-Goldwyn-Mayer, 1939. Vintage original 8 x 10" (20 x 25 cm.) black-and-white single weight glossy silver nitrate photo print, fine. Judy Garland, Frank Morgan, Ray Bolger, Jack Haley, Bert Lahr, Billie Burke, Margaret Hamilton, dir: Victor Fleming; MGM.

Judy Garland as Dorothy is welcomed in musical recitative to Munchkinland by the Munchkins when her Kansas house lands on the Wicked

Witch of the East, rendering her dead. Original typed paper blurb lightly attached on the verso in near mint condition. This image, used on a 1939 lobby card, is the only still photo of this scene. Coded "1060-12".

\$400.00

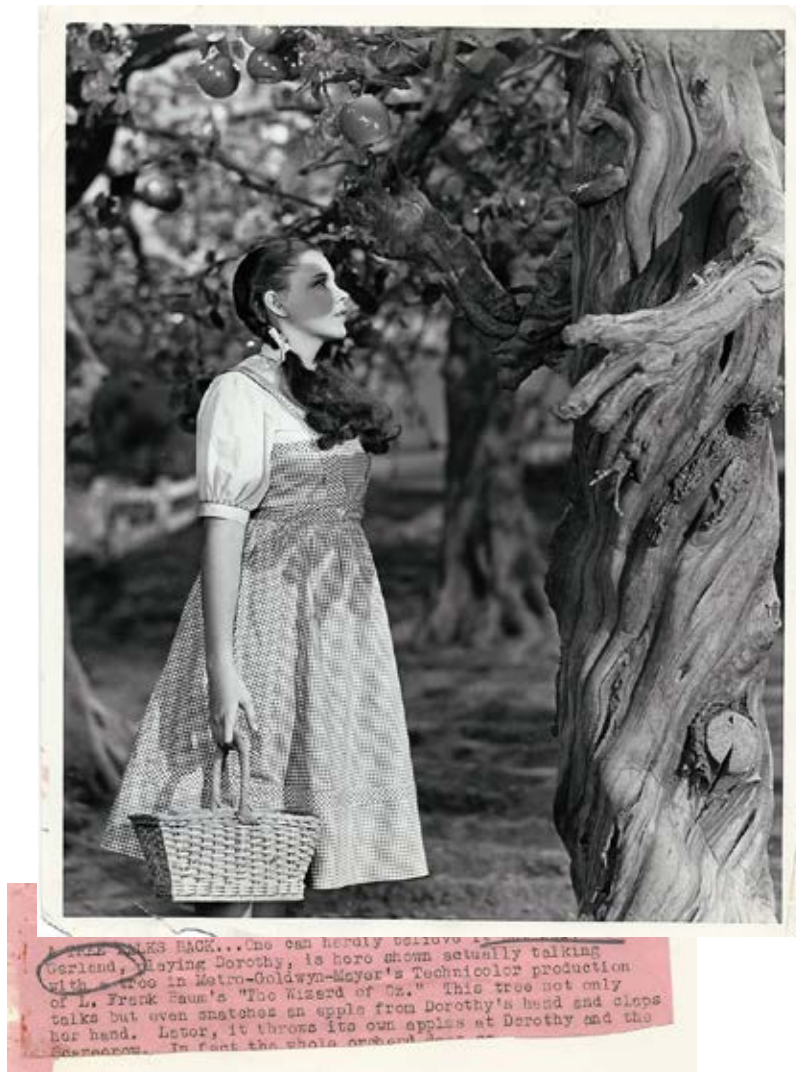
84. THE WIZARD OF OZ (1939) Judy & the Talking Apple Tree

[Hollywood]: Metro-Goldwyn-Mayer, 1939. Vintage original 8 x 10" (20 x 25 cm.) black-and-white single weight glossy silver nitrate photo print, very good-fine. Judy Garland, Frank Morgan, Ray Bolger, Jack Haley, Bert Lahr, Billie Burke, Margaret Hamilton, dir: Victor Fleming; MGM.

An unusual and rarely seen single weight image of Judy Garland as Dorothy having a conversation with a talking apple tree. Though released for magazine or newspaper publicity (as

the attached typed blurb on the verso describes the scene), the photo did not receive a photo coding and was likely for exclusive use only. There are tears and missing paper along the bottom edge and lower right side.

SOLD



THE WIZARD OF OZ

85. THE WIZARD OF OZ (1939) Judy & Ray meet Jack

[Hollywood]: Metro-Goldwyn-Mayer, 1939. Vintage original 8 x 10" (20 x 25 cm.) black-and-white single weight glossy silver nitrate photo print, about fine. Judy Garland, Frank Morgan, Ray Bolger, Jack Haley, Bert Lahr, Billie Burke, Margaret Hamilton, dir: Victor Fleming; MGM.

from July 1939 was utilized for newspaper use prior to the film's August 15th premiere and release. Original ACME paper blurb on verso along with photographer and dated department stamps. Minor crease at top right corner.

A superb image of Judy Garland as Dorothy and Ray Bolger as the Scarecrow meeting Jack Haley as the Tin Man. This early release photo stamped

\$375.00



86. THE WIZARD OF OZ (1939) Judy wears bedroom slippers

[Hollywood]: Metro-Goldwyn-Mayer, 1939. Vintage original 8 x 10" (20 x 25 cm.) black-and-white double weight glossy silver nitrate photo print, fine. Judy Garland, Ray Bolger, Jack Haley, dir: Victor Fleming; MGM.

In this original studio release photo, with printed text, advertising approval and photo number ink stamp (1060-86) present on verso, Judy is wearing her rehearsal booties instead of the ruby slippers as she and Ray Bolger observe Jack Haley's Tin Man dance. Minor waver at bottom right margin



\$450.00

87. THE WIZARD OF OZ (1939) Judy enters the Lion's Forest



[Hollywood]: Metro-Goldwyn-Mayer, 1939. Vintage original 8 x 10" (20 x 25 cm.) black-and-white double weight glossy silver nitrate photo print, USA. Judy Garland, Ray Bolger, Jack Haley, dir: Victor Fleming; MGM.

Studio-released photo coded "1060-125" with printed blurb on the verso date stamped Jan. 31, 1939. An early release image as the filming continued into April 1939. Judy Garland as Dorothy, Ray Bolger as the Scarecrow and Jack Haley as the Tin Man are seen entering the Lion's Forest. Minor rippling at bottom.

SOLD

88. THE WIZARD OF OZ (1939) Judy in the Emerald City

[Hollywood]: Metro-Goldwyn-Mayer, 1939. Vintage original 8 x 10" (20 x 25 cm.) black-and-white double weight glossy silver nitrate photo print, about fine. Judy Garland, Frank Morgan, Ray Bolger, Jack Haley, Bert Lahr, Billie Burke, Margaret Hamilton, dir: Victor Fleming; MGM.

Brilliant wide lens image of the four main characters in the Emerald City surrounded by its inhabitants. The characters react to the Wicked Witch of the West's skywriting message. The fantasy art deco-influenced set was designed by Cedric Gibbons, while Adrian had a creative field day with his interpretation of how the citizens of Oz would dress.

Original studio print ink date stamped Jan. 27, 1939, was released soon after the January 1939 filming on this set. The stamped photo number of 1060-102 is present, as is the printed original text. There is a minor crease at the top right corner and two minor creases near the bottom right corner.

\$600.00



89. THE WIZARD OF OZ (1939) Bert Lahr laughing

[Hollywood]: Metro-Goldwyn-Mayer, 1939. Vintage original 8 x 10" (20 x 25 cm.) black-and-white double weight glossy silver nitrate photo print, fine. Judy Garland, Frank Morgan, Ray Bolger, Jack Haley, Bert Lahr, Billie Burke, Margaret Hamilton, dir: Victor Fleming; MGM.

A wonderful laughing portrait of Bert Lahr as the lovable Cowardly Lion. Too large, perhaps, was Lahr's great stage presence for film, he found the perfect role for his personality with this performance.

Original studio-issued photo, stamp-dated 8/1/39, was put out just before the film's release a few weeks later. The original printed studio blurb is on the verso, as is the photo number ink stamp of "1060-130".

\$475.00



THE WIZARD OF OZ

90. THE WIZARD OF OZ (1939) Ray Bolger oversized exclusive

[Hollywood]: Metro-Goldwyn-Mayer, 1939. Vintage original 10 x 13" (25 x 32 cm.) black-and-white double weight glossy silver nitrate photo print, about fine. Judy Garland, Frank Morgan, Ray Bolger, Jack Haley, Bert Lahr, Billie Burke, Margaret Hamilton, dir: Victor Fleming; MGM.

A very rare and likely exclusive oversize studio print of Ray Bolger as the Scarecrow. That the image does not have a still number indicates its use for an exclusive magazine or newspaper

story. Oversize images for this film are rarely found.

Bolger's favorite role of his career, he fought hard to win the part and never tired of relaying the story's ongoing philosophy to the public. Minor bend at top right corner, minor smudging.

\$1,450.00



91. THE WIZARD OF OZ (1939) Ray Bolger close-up



[Hollywood]: Metro-Goldwyn-Mayer, 1939. Vintage original 8 x 10" (20 x 25 cm.) black-and-white double weight glossy silver nitrate photo print, fine. Judy Garland, Frank Morgan, Ray Bolger, Jack Haley, Bert Lahr, Billie Burke, Margaret Hamilton, dir: Victor Fleming; MGM.

Superb close-up of Ray Bolger as the Scarecrow. Studio portrait is ink date stamped "8/4/39", just in time for the film's New York and Hollywood premieres. There are also the printed text and the photo number ink stamp of "1060-149" on the verso.

\$450.00

92. THE WIZARD OF OZ (1939) Ray Bolger full-length

[Hollywood]: Metro-Goldwyn-Mayer, 1939. Vintage original 8 x 10" (20 x 25 cm.) black-and-white double weight glossy silver nitrate photo print, fine. Judy Garland, Frank Morgan, Ray Bolger, Jack Haley, Bert Lahr, Billie Burke, Margaret Hamilton, dir: Victor Fleming; MGM.

Full-length shot of Ray Bolger as the Scarecrow used for the film's publicity art. The date stamp of "Feb. 9, 1939" indicates this was released early on to be used for the ad department's renderings for newspaper and magazine print ads. The printed typed blurb and photo number ink stamp of "106--144" also appear.

\$425.00



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Vintage Original Photographs, Lobby Cards, Posters, Scripts & Memorabilia
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As part of our Curatorial Services, we advise libraries, museums, universities, individuals and business clients in the selection of material for their collections.

Collections

	<p>Memorabilia</p> <p>WalterFilm's focus is on both international and Hollywood movie memorabilia that touches on the history of motion pictures as well as objects that were part of the movie making process.</p> <p>Sketches and renderings of proposed costumes for each character are executed by each film's costume designer. In some cases, the sketch artist for the designer's very often, dozens of sketches are made, some which become built costumes, and many which do not. This is all part of the creative process of motion picture making.</p> <p>View Item</p>		<p>In the medium and each is highly collectible.</p> <p>Preproduction on movies included photography of remnants, of sets being built, of costumes being made. Such photos created a visual history of what went into making a movie. Photo sets were also used to test costumes, hair, make-up and to capture all stages of a set since it was finished and decorated.</p> <p>View Item</p>
	<p>African American Collections</p> <p>WalterFilm.com offers a range of African American Cultural History that includes African American Collections and Black Memorabilia.</p> <p>WalterFilm.com has an vintage African Americana. Particularly high valued are items celebrating the achievements of black actors, black artists, black musicians, black athletes, black politicians, and other members of the country's African American Community.</p> <p>View Item</p>		<p>Lobby Cards</p> <p>Lobby cards are a uniquely American creation. They are a hybrid of movie posters and photographs. One early author on the subject described them as also as antique Persian miniatures.</p> <p>Sometime around 1913, lobby card sets started to be produced, and they went, basically, straight up to ground on a flimsy paper resembling cardboard. For several years, lobby sets were done in both an 11" x 14" (about 28 x 36 cm) format and also a smaller 8" x 10" (about 20 x 25 cm) version. Eventually, the larger 11" x 14" size became the standard size for American lobby cards. Sets usually contained 8 cards, but sets of as few as four and as many as 13 have been produced!</p> <p>View Item</p>
	<p>LGBTQ Collections</p> <p>Walter Reuben, Inc. has been a resource for those valuing LGBTQ related material long before the LGBTQ designation came into use. As a result of the Stonewall Riot in June of 1969 along with the AIDS epidemic that followed, Gay Pride has grown to become a driving force in the LGBTQ community, which has translated into growing interest in collecting LGBTQ related material.</p>		<p>Movie Scripts & Rare Books</p> <p>We only offer vintage original movie scripts and, multiple drafts of the same script, early rare books and magazines and photo books, which were used to market films to theater owners.</p> <p>There are scripts that are clean with nothing added while others might have highlighting—actors often highlight their lines or have handwritten notes or various last minute changes to the dialogue. If a large photograph is someone in the costume department, you could!</p>

For additional information about an item in this catalog, to see all of the images mentioned in its description or to view our entire collection, please visit <https://walterfilm.com>.

And while you're there please sign up for our newsletter and visit our blog, where you'll be kept up-to-date on our new offerings as well as thoughts and information about curatorship, the business of collecting and various aspects of the market we serve.

*Front cover: poster for 1949 re-release
of John Stahl's **Imitation of Life**
(1934).*

*Back cover: oversize double weight
print of Roy Bolger as the Scarecrow in
The Wizard of Oz (1939).*

